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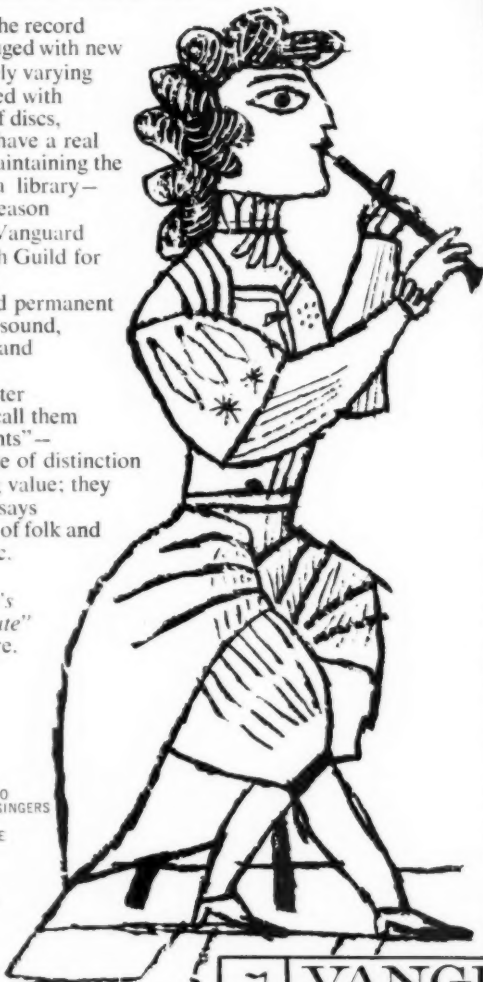
THE THOUGHTFUL COLLECTOR AND THE FLOOD...

Each month the record market is deluged with new issues of widely varying qualities. Faced with such a flood of discs, music-lovers have a real problem in maintaining the standards of a library—and for this reason they turn to Vanguard and The Bach Guild for recordings of consistent and permanent excellence of sound, performance and repertoire. Even our lighter albums—we call them "entertainments"—carry this note of distinction and enduring value; they are superb essays in the fine art of folk and popular music. An example is *The Queen's Birthday Salute*" displayed here.

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THE QUEEN'S
BIRTHDAY SALUTE

by the Royal
Artillery Band

Monaural — VRS-9038
Stereolab — VSD-2011

ROYAL FANFARE IN SONIC SPECTACULAR—In a positively breathtaking recording Vanguard's engineers have vividly captured the feel, the sounds and—in the stereo version, almost the sights attendant on the traditional ceremonies celebrating the Queen's official birthday. Into the vast acreage of London's Hyde Park Her Majesty's loyal subjects flocked to thrill to the various colorful military exercises—the march past the mounted gunners; the trot, then the canter, then the gallop of the squadrons of cavalry, hooves pounding on turf, harness and trappings clattering—and all to the martial music of the Royal Regiment Artillery. Then comes the fitting and thunderous climax, the shattering sound of a twenty-one gun salute, caught here, even to its reverberating echo, with amazing fidelity. The problems posed by this outdoor recording must certainly have been prodigious, yet Vanguard appears to have solved them completely. Nothing seems to have been lost at any point in the recording; there is spaciousness, but not lack of detail. The monophonic version is astonishing, the stereo a triumph.

— *High Fidelity Magazine*,
February 1959


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Due Shortly:

- A report on the recordings and hi-fi situation in Japan by former ARG reviewer Donald Richie, now resident in Tokyo.
- A discussion of Mosco Carner's new Puccini biography by Julius Rudel of the New York City Opera.
- A piece on the Caedmon-recorded poetry of Gerard Manley Hopkins by Richard Hayes of *Commonweal*.
- A survey of recent recordings of Jewish music from Eastern Europe, North Africa, and Israel by Henrietta Yurchenco.

I AM sorry, but not really surprised, to hear that John Conly is no longer the Editor of *High Fidelity*. I must say that I have noted a gradual change in the tone of that magazine ever since it was bought by *The Billboard*, and of late the best of the old idealism that remained was to be found on John Conly's editorial page. He will be missed. Looking over some recent issues of *High Fidelity* I get the impression that its new owners are seeking some sort of cultural common denominator. The only one I know of is enthusiasm, which leads inexorably to more and more critical attitudes and thus is ultimately frustrated by policies calculated to please everybody. John Conly is aware of this, I am sure, and doubtless it will sustain him whenever he sits down to his typewriter. Let us hope that he will be there more often now. He has good will, good ears, and a special kind of shirtleeve sophistication that is a pleasure both in print and in person. I wish him God-speed. . . This 148-page issue is our way of celebrating the Silver Jubilee of *The American Record Guide*. I trust that you like it. And if you are wondering why Vol. 25, No. 9 (instead of No. 1) marks our birthday, the answer is simply that our volume year was changed somewhere back along the line. But Vol. 1, No. 1 did appear in May of 1935. . . It is a pity that the recordings scene is such a mess on this otherwise auspicious occasion. The bargain counters are doing well enough, but people are not buying much else except for the stereophiles. Then there are those thousands who avoid the retail shops and buy everything from one or another of the mail-order, company-owned clubs. And so the big get bigger but the maker-to-distributor-to-store-to-consumer system meantime has gone to pieces. Retrenchment is the order of the day. I pray only that the medium-sized and smaller labels will be able to hold on while the hard core of consumers is making up its collective mind about stereo. It should console the more recently arrived manufacturers to be reminded that the history of the phonograph has been punctuated by such technological crises. Sooner or later the day comes when the public accepts, or con-

FROM THE EDITOR:

clusively rejects, whereupon sales climb higher than ever. The truth is that quality will out. It always has. Sometimes it takes a while; remember that the LP was a flop fifteen years before it was a success. Myself, I think stereo is here to stay, but I know that thousands of record buyers resent the way it has been shoved down their throats, and if their resentment has taken the form of sales resistance that should not startle anyone. It will pass. . . Memoranda for opera lovers: (1) The entire Cetra catalogue is once more available in America; Chambers Record Corp. is importing the albums and selling them both directly and through other dealers. The address is 97 Chambers St., New York 7, N. Y. (2) The big news this summer unquestionably will be London's "*Rheingold*", due in July. The reviews abroad have been rapturous. (3) Columbia is readying Donizetti's "*Linda di Chamounix*" with Stella, Valetti, *et al.* (4) That long out-of-print Entré re-release of Puccini's "*La Rondine*" will be back again on the Harmony label. . . I had to pass up RCA Victor's invitation to the sessions up in Boston at which Munch recorded the Berlioz Requiem last month. It would have been fun to spend a day in Symphony Hall, where I had gone literally hundreds of happy times in years gone by. . . And then again, maybe not, because for me the tenderest memories of that period are now being preserved, and its highest promises fulfilled, just a few yards from my home in Manhattan. It was in 1938, if memory serves, that I first encountered the cosmic particle named Leonard Bernstein. He was a student at Harvard and I was a kid in high school, and I had gone over to Cambridge for his production of Copland's "*The Second Hurricane*". By the time I got to college Lenny had become the protégé of Serge Koussevitzky, and I remember how, even then, the younger man so strikingly embodied the spirit of his incomparable mentor. Twenty-one years later, Lenny has realized most of the fond dreams that Koussevitzky dreamed for him, and gone on to achievements that are

unparalleled in all the history of music. Not only has he made the New York Philharmonic play like a great orchestra week after week; not only has he sold out its concerts more consistently than any of his predecessors, not excluding Toscanini—he has also, via television, single-handedly revolutionized a nation's attitudes toward music. Moreover, I venture to say that he is today the most famous living American with the possible exception of the incumbent and former residents of the White House. Every musician and every music lover has reason to be grateful to this extraordinary human being. . . All of which is prompted by the prospectus of Bernstein's second season as music director of the Philharmonic. I see that one of his concerts will include the Bach Concerto for Three Pianos. Lenny will play one of them. The other two soloists are listed as "Keiser" and "Moseley". For your information their full names are David M. Keiser, big businessman and otherwise president of the Philharmonic board, and Carlos Moseley, recently appointed associate manager of the orchestra. Both are excellent musicians. What other symphony can claim as much for its "front office"? Moseley has been the press director of the Philharmonic for the past several seasons, and he has done a brilliant job. He richly deserves the honor that has come to him, as does George E. Judd, Jr., who has succeeded the indomitable Bruno Zirato as manager of the orchestra. George's father was manager of the Boston Symphony during its most glorious years. And now George, Jr. has joined hands with Koussevitzky's proudest pupil to bring unprecedented glory to an orchestra of their own. Nothing changes so little as that which changes so much. I count myself lucky to be a weekly witness to this miracle. And the most exciting thing about it (after all, I may not live next door to Carnegie Hall for the rest of my life) is that Columbia's David Oppenheim has had his team over there getting the best of everything down on tape. —J.L.

Revisiting the 'Golden (?) Age'

with W. J. Henderson

—An appreciation

TO EVERY young opera-goer the "Golden Age" was back around the corner, just before he came in. As he grows older he is surprised to learn from his knowledgeable juniors that he has actually lived in it. My own generation was a little too late for Lilli Lehmann, Sembrich, Eames, Plançon and the de Reszkes; to my personal regret I even missed Caruso, though not by much. For my consolation I like to remember that I lived in at least the last years of what is sometimes called "The Golden Age of American Musical Criticism".

To be sure, H. E. Krehbiel died shortly after I got into the way of looking for his writings in the *Tribune*. James Huneker was gone, too, before his name meant anything to me, and H. T. Finck had only a couple of years to run. Richard Aldrich and W. J. Henderson, however, covered my formative period. Something of their spirit lived on a while in Lawrence Gilman; finally its last vestiges died with Olin Downes and Herbert Peyser. By then a wholly new school had come into being.

To many of us William J. Henderson was the chief ornament of this Golden Age. Though he liked to think of himself as "a reporter with a specialty—music" (and much of his great musical knowledge was self-acquired), he will be long remembered as an early champion of Wagner, Brahms, and Richard Strauss

who could still be described at the time of his death in 1937 as "the most inquiring mind on the local musical scene". More than that, he remains the great authority among American writers on all that pertains to the voice and singing.

In his younger days he took some time out to study voice production, but what was most valuable was his innate ability to appraise the artists he heard—and they included everyone of importance from Patti and Nilsson to Lily Pons and Flagstad. The fruits of this experience were preserved for us all to study and absorb in his justly famous book, *The Art of the Singer*, first published in 1906.

One of the things that made him unique was the breadth of his understanding, for his interests by no means stopped with music. He had his first job as a newspaper reporter at age fifteen. In the course of his long life he wrote novels, books for boys, plays, poems, opera librettos, and not least a navigation manual, published in 1895 and many times reprinted, which served as an official textbook in naval training schools during the first World War.

In 1926 editor Alfred Human launched a new magazine devoted to vocalists and their art. It was called simply *Singing*. The first two issues contained a searching analysis by Henderson of the leading singers then at the Met. Some of the things he said were rather hard to take, as I well remember, for he was talking about the artists I loved, and I was not happy to admit that the best of them had blemishes. Later, in his lectures on the history

With this article P. L. M. marks his 25th birthday as a staff member, having contributed regularly since May of 1935.



William James Henderson, 1855-1937 (Bachrach)

By PHILIP L. MILLER

of singing at the Institute of Musical Art, I was to hear him say many times over that there never was a perfect singer. And I found it to be true that you can measure the strength of a great artist only as you recognize his weaknesses. A burgeoning vocalist must understand this himself in his striving for perfection.

Some of Henderson's criticism may seem strong, but the fact that a singer is mentioned in these articles *at all* is evidence of his importance. Remembering now, with the aid of recording, I know that nothing he said was without foundation. For this reason it occurs to me that the younger generation, to whom these singers are "Golden Age", may want to round out the picture with the Henderson articles.

Let us mark well the date: 1926. Wagnerian opera had not yet come back fully into its own after the war. Melchior was to arrive at the Met shortly after the articles were published. Flagstad was still a young soubrette, totally unknown outside her native Norway; even Gertrud Kappell and Frieda Leider were still to come to us. Rosa Ponselle had just begun to reach her full stature in "*La Vestale*", with her Norma and Donna Anna as yet uncreated. Four years later, in an article entitled "A Singer in the Great Tradition", Henderson wrote: "If she had not had the good sense to see her own deficiencies and

to set about improving her art, she would have sunk into comparative insignificance in spite of the exceptional voice which nature bestowed upon her. As it is now, she is without doubt the foremost dramatic soprano of the Italian opera."

Gigli, be it remembered, was in what many of us look back on as his best years. Hardly questioned as the world's foremost Italian lyric tenor, he had not yet taken over the heavier repertory. Lawrence Tibbett was a fledgling: Henderson's observations about him now seem pleasantly prophetic. And it is more than good to mark the critic paying homage to three great artists whose names, I fear, mean less today than they should—Emilio de Gogorza, Clarence Whitehill, and George Meader.

Henderson could be a stern and exacting critic. "Severe criticism", he once wrote, "is reserved for the great personages of the musical world. No debutant is ever belabored as Mr. Toscanini, or Mr. Paderewski or Miss Ponselle is. When the great do not sustain the level of their greatness, either grief or rage or both spring up in the critical breast and the English language gets some considerable exercise."

Personally, my great regret is that Henderson wrote no such brief and clear-cut survey as the following on the generations of singers I *missed* hearing.

1. *Male singers put in their places*

By W. J. HENDERSON

THE most popular male singer in this country is not in the Metropolitan Opera House. Neither is the most finished. John McCormack, Emilio de Gogorza, Reinald Werrenrath, Louis Graveure and Roland Hayes, to mention some of the most famous of the men singers, are concert artists. And Mr. de Gogorza is the supreme artist of them all. But the popular mind for some mysterious reason believes opera "stars" to be more important. Perhaps it is because people think they are paid more than concert singers. But what operatic tenor would refuse to exchange his salary for John McCormack's earnings?

Since the voice of the people uttereth only truth, let us first consider Beniamino Gigli. When the invisible lords of fate crept up to his cradle and slipped a price-less pair of vocal cords into his throat, they left their job but half done. For Gigli is a tenor and just that.

He has a voice of the greatest beauty. He has a tone production almost flawless. He possesses a remarkable breath control. He has an exquisite *mezza voce*. He sings

Here are the two Henderson articles, entitled over-all "What I Think of Living Singers". They appeared respectively in the January and February, 1926, issues of *Singing*.

lyrically with a keen instinct for the musical line and it is always a joy to hear him. But those hasty gods did not make him poetical. He is a very matter of fact tenor indeed. *Vox et preterea nihil?* Not quite, but it was a narrow escape.

If such is the case of Gigli what is to be said of Lauri-Volpi? He has a different kind of a voice, heavier and less atmospheric. Perhaps we should say more earthy. And he sings chiefly with power and determination.

Martinelli is more to the taste of the devotees behind the rail. He has a better quality of voice than Lauri-Volpi and can make the rafters tremble. But why he seemingly employs all his technical resources for the purpose of making his tones as hard as steel is something that has long puzzled the writer. He apparently abhors a *mezza voce*. And he too is not poetical.

There is a Spanish tenor named Miguel Fleta, who has one of the best voices in the world. And technically he is a commendable though by no means faultless singer. But walking about in a costume and making gestures while singing does not create an operatic impersonation.

Mr. Gigli has sometimes escaped from himself and in "*Eleazar*" Martinelli rose far above his own level. But who has beheld Lauri-Volpi or Fleta in the act of obscuring his own personal identity? Never while footlights continue to exist.

(Continued on page 662)

2. *Female song birds duly noted*

By W. J. HENDERSON

EVERY female singer stands first in her own estimation, and whosoever discerns the minutest flaw in her deliveries is guilty of high treason and fitted for the gallows.

Yet there is no one of them without faults, for the simple reason that according to all records there has never yet been a perfect singer.

The most momentous event in the recent years of the Metropolitan Opera House was the advent of Marie Jeritza, who in the great days of Maurice Grau would surely not have been so glorified. Ideals have radically changed since then, and finish has been supplanted by spasm, elegance by sensation, art by excitement.

Mme. Jeritza has a naturally beautiful voice, though it is not equalized throughout its registers. The lady knows not too much about production. She sings with repose only momentarily. Almost every lyric line is continued but a short distance and then shattered by an explosion of pent up tone, apparently not to be controlled by the singer.

But this want of control is not strictly technical.

It is temperamental.

The same restlessness and spasmodic style are found in the soprano's action, and it is no exaggeration to say that she can fall down in more different ways than any other living prima donna.

Her costumes betray a lack of calm design. The atmosphere of her entire art is heated.

And yet Mme. Jeritza instinctively

strives for better things. She studies singing under the best guidance. And she theorizes entertainingly in the public prints. The audiences at the Metropolitan dote on her, for they are composed largely of people to whom opera was unknown before the Great War, and to whom noise, exaggeration and hysteria are the manifestations of a stirring dramatic art. Meanwhile, the disinterested observer has contemplated a Thais and Elizabeth, a Tosca, an Octavian and a Fedora all touched with a similar facility for feverish demonstrations.

Florence Easton is different. She has no temper at all. She is just voice and brain. Her voice is an excellent lyric soprano, which is too often made to do duty in dramatic roles. It shows the effects of strain. She has an excellent technic and a consummate musicianship. Whatever she does has the finish of a highly developed art. Her singing is almost always beautiful, but it is almost never stirring. Because of her keen artistic insight her range of interpretation is extraordinary. She is admirable as the Princess in "*Rosenkavalier*" and as Cio-Cio-San, as Fiordiligi and Eva. Admirable is the precise word. You admire her; but she never lifts you in your seat. All coolness and poise, just the opposite of the shooting star from Vienna.

There is Rosa Ponselle, who arrived at the Metropolitan with the most glorious dramatic soprano voice that had been heard there in years. In an incredibly

(Continued on page 664)

A SURFEIT of verbiage has been spent on the subject of stereo, most of it either wildly enthusiastic or dourly pessimistic. Too much has been written in a white heat of emotion or in the wishful prose of Madison Avenue, too little from a quieter, more sensible perspective.

The loudest clamor has come, quite naturally but unfortunately, from those who have money to make through this stereo bonanza. Their claims have swept down on the innocent public, carrying with them the grossest of exaggerations. Stereo is the millennium, they say, the "living end". One no longer hears through a wide window that opens onto the concert stage, as was the essence of pre-stereo audio advertising jargon. One is now right *on* the stage.

Those who speak nought but ill of stereo blow its problems and difficulties all out of proportion and predict all sorts of dire happenings. Stereo, they claim, covers up all sorts of faults which would be glaringly evident in monophonic systems and, by so doing, engenders a general cheapening of standards. Problems of stereo pickup and cutterhead design are well-nigh insurmountable, supposedly, and the stereodisc is thus a major step backwards for the phonographic art. Then too, the mass market appeal raised by reputable as well as not so reputable record and equipment manufacturers is pounced upon as the ruination of quality audio and a complete abandonment of the discriminating record collector whose kind forms the backbone of the market.

Each of these points of view presents arguments with elements of validity. Each by itself, however, is akin to an unbalanced stereo system, leaning too heavily to one side or the other. Too little of this noise from the extremes has been combined into more sensible middle-channel thinking.

There is one indisputable fact that is an axiom to those who have heard really good stereo and are thus in a position to compare it with monophonic reproduction: stereo listening is simply better than monophonic listening, given, of course, a musically intelligent recording job. Stereo's benefits—the things which make it "better" than single-channel sound—are *not* the much

"middle-channel thinking"

Stereo is for music

By PETER C. PFUNKE

touted "you are there" sensations, for good stereo, like good monophonic sound, creates only an illusion of reality. Stereo is the more effective in creating this illusion, perhaps, but we must not lose sight of the fact that we are producing only an illusion of and not a re-creation of reality.

Stereo's greatest benefits—its greatest reality-illusion-creating abilities—do not include, again contrary to what the admen would have us believe, super-directional, superspacious effects, although these are certainly not undesirable qualities, when used properly. Stereo's most significant benefits are found rather in its superior answer to the problem of satisfying two requisites of good sound, both of which supposedly were satisfied in monophonic reproduction. These are clarity and naturalness of timbre. Complexities and details which were lost in one-channel reproduction shine forth in amazingly bold

Our own P. C. P. is that rarest of tandem talents, a musician-engineer with credentials in both fields. He is on the research staff of Bell Laboratories, and on week-ends doubles as choir director and organist for his church. Every now and then, especially after he has lowered the boom on some new release, subscribers write to ask about his equipment. On the theory that this article will elicit many such requests, here is what he listens on: Grado stereo arm and cartridge, Components "Professional" turntable, Berlant 33 stereo tape recorder, Fisher 400 stereo master audio control, two Heathkit W-5M 25-watt power amplifiers, and a pair of KLH Model 3 woofers and Janszen Model 130 tweeters.

relief in stereophonic playback. Tone colors, especially those of strings—always the most difficult to reproduce realistically—can be sharply differentiated and have a far greater naturalness in good stereo than in the best of monophonic reproduction.

Stereo, in brief, offers the most satisfying illusion of reality presently attainable. But it is still far from the parquet-seat Parnassus so glibly offered by the hucksters.

With all the hullabaloo about (and lunatic-fringe appeal of) the ping-pong effects and cavernous space requirements associated with this new miracle of the age, it is ironic that stereo's most important qualities are those which are of greatest moment for careful and intelligent listening. Stereo is actually ill-suited for background music (although one would never know it from the slews of such releases that have poured out in the past year), for its clarity-producing ways are simply too attention-getting. Apart from its attraction to those few (I hope, few) whose *only* concern is sound effects, stereo is really for the music lover—the person who listens with scrutiny and discernment.

Many of the criticisms leveled at stereo are rooted in misconceptions and short-sightedness. The "cheapening of standards" idea is so unconvincing as to border on the ridiculous. There always have been less than honorable manufacturers who tried to sell us \$29.95 monophonic "hi-fi" rigs and 59-cent records to play on them; the advent of stereo alters this picture not at all. Reputable manufacturers, on the other hand, have shown little inclination to cheapen their standards. A documented defense of this one point could well fill another article.

The supposedly insurmountable obstacles to effective cutterhead and playback cartridge design—the only really "new" components required for stereodisc playback—are probably less formidable than many think. Problems there are, to be sure, but just as many problems there were back when the LP first came on the scene. It took time, but truly superb monophonic cartridges resulted, as we all

know. Are we so short-sighted as to think the engineers' determination and inventiveness have suddenly dried up?

The only criticism of stereo which has any substantial merit is not a criticism of stereo at all, but of the situations and dangers by those who are trying to sell (force-feed might be more accurate) stereo to the hordes. Here we find the not so reputable—the \$29.95 boys—as well as the reputable manufacturers pursuing rather parallel courses. Each is approaching a mass market; each is promising, whether or not intentionally can't be said, things which it can't deliver. The parquet-seat Parnassus is indeed a myth, and because it is a myth, the guileless consumer is placed in a position of confusion, frustration, and finally, resentment. This is the heart of the danger. With the industry gearing for and appealing to too broad a consumer base with unrealistic claims, it places its fate in the hands of a fickle public made even more unstable by these undeliverable promises. The audio industry is thus prone to an economic disaster which could very well prick the stereo bubble for those who would derive greatest benefit from and remain staunchly loyal to it.

The emphasis on big noises, the trashiest, most spectacular kind of music, and a general appeal to groups of people who don't give a hoot about Beethoven—all of which has been evident—is most disheartening and really bewildering when one realizes how little stereo has to offer along these lines as compared to what it can offer to more serious listeners. Let's hope that the industry will mature. It *needs* the keen-eared, musically oriented audience which it has ignored in most of its merchandising.

To sum up: Stereo, in the past year, has shown itself to be coming of age, technically, to the point where we need no longer regard it with a large question mark—quandaries over four-track versus two-track tape and methods of FM multiplex operation notwithstanding. Stereo has shown itself to be a major step forward in the audio art. Most significantly, stereo has shown itself to be a boon to lovers of not noise, but music.



✓ *Illus- trissimo Signor Rosetti*

The author is one of the very few contemporary American composers who is also a musicologist and, in addition, an editor of numerous works by such early masters as Clementi, Pergolesi, Süssmayr, Danzi, Giordani, Alessandro Scarlatti, and notably Rosetti. A native of New York (b. 1921), he has studied with a succession of distinguished teachers—Tibor Serly, Stefan Wolpe, Felix Greissle, Otto Luening, Aaron Copland, and Louis Gruenberg—and his own music, in all forms, has been widely performed. The accompanying article is the first in a series intended to give the lay listener a behind-the-scenes glimpse into the mysteries of that much-misunderstood discipline known as musicology.

*Being an
introduction
to Franz*

A. Roessler

By DOUGLAS TOWNSEND



Title page of the autograph score of Rosetti's Concerto in F for Two Horns (1787). A companion work in E flat is available on Haydn Society HS-9052 with Dittersdorf's Concerto for Double Bass and Viola in D.

FRANCESCO Antonio Rosetti, or, as he was originally called, Franz Anton Rössler, presents one of those plaguing problems which musicologists come up against from time to time: Which of the two or three Rosettis who lived during the middle and late eighteenth century is this particular Rosetti, and, of the two or three Rösslers who lived at this time, who is who and who wrote what?

We know, for instance, that "the" Rosetti was at the Wallerstein Court in Maihingen during 1776. We also know that there was an Antonio Rosetti who played violin in the Eszterházy orchestra under Haydn between 1776 and 1781. Moreover, Haydn thought well enough of this Rosetti to allow him to edit the parts of many of his symphonies, and referred to him as "Illustrissimo Signor Rosetti". It was very likely this Rosetti whose symphonies Haydn included on the same programs as his own in London during 1791-1792.

Obviously the same man cannot have been at both places (the Wallerstein Court and at Eszterháza) at the same time. The musicologist's problem, then, is to find out, among other things, who was where and when. Although there is some evidence to show that Francesco Antonio and Antonio Rosetti were in reality the same person (the confusion possibly stemming from conflicting dates of known events), until all the available material regarding both men has been gone over their true identities will remain in doubt.

This much is known about Francesco Antonio: He was born in Niemes, Northern Bohemia, on October 26, 1746. His mother was the daughter of Michael Tischler, *Burger und Musikant*, and his father, Franz Ignaz Rössler, was a shoemaker.

Intending to become a priest, Rosetti entered the Prague Seminary at the age of 17 and was ordained at 19. Having shown a decided interest in music since early

childhood, and throughout his stay at the seminary, he then asked for and received, from Rome, permission to relinquish his newly acquired priesthood. He then began traveling through Europe as a musician.

It is hardly likely that he would have missed visiting Mannheim and playing in the orchestra, which was one of the best in Germany at this time. His music, too, shows the influence of the Mannheim composers such as Stamitz, Richter, and Cannabich, and we know that the orchestra included a fair proportion of Bohemian musicians. Probably about this time Franz Anton Rössler, following the example of his more experienced colleagues, changed his name to its Italian equivalent, Francesco Antonio Rosetti.

The exact date of Rosetti's settling at the Wallerstein Court seems to be in doubt, though there is some evidence that it may have been in the middle 1770s. At any rate, when the Princess Maria Theresa of Thurn and Taxis died in 1776, Rosetti wrote a Requiem in E flat for the occasion. The autograph score of this work bears the following date: ". . . Oettingen-Wallerstein. . . 26 März 1776." That the work was highly thought of at the time is indicated from the number of manuscript copies of both score and parts in various libraries throughout Europe. Contrary to popular opinion in musical circles, however, there is no conclusive evidence that this is the Requiem performed on the anniversary of Mozart's death in 1792, at Prague.

In 1777 Rosetti married one Rosina Neherin, by whom he had three daughters. The youngest, Amalie, born at Ludwigs-lust, became a court singer there, and died there in 1836, the last direct descendant of Francesco Antonio.

Rosetti remained at the Wallerstein Court until 1789, although he made frequent trips to various cities throughout Europe, where he appeared as both conductor and composer. Writing to Prince Kraft Ernst at Wallerstein from Paris in January 1782, Rosetti says that "Haydn is their idol. . ." and that "both of Gluck's *Iphigenien* are enchanting. Compared to him, Piccini is like a child. Grétry still

maintains his reputation for excellence in the Italian Theatre. I have seen many charming operettas of his." In March of that year he wrote again: "...no symphonies are heard except those of Haydn, and—if I may say so—of Rosetti!—and once in a while of Ditters."

Shortly before leaving Wallerstein, Rosetti had a young composition student by the name of Friedrich Witt (1770-1837). In his later years Witt became *Kapellmeister* to the city of Würzburg. Recently Witt's name became newsworthy when the musicologist H. C. Robbins Landon discovered that it was he, not Beethoven, who wrote the "Jena Symphony".

In 1789 Rosetti left Wallerstein and became the *Kapellmeister* at Ludwigslust, the residence of the Count of Mecklenburg-Schwerin. It was here that he not only wrote some of his finest works but also reached the zenith of his career.

Early in 1792 Rosetti made a trip to Berlin for the performances of his new Oratorio, *Jesus in Gethsemane*, and his *Halleluja-Cantata*. Arriving back at Ludwigslust, he died of pneumonia on June 30 of that year, at the age of 46.

On hearing a string quartet or concerto by Rosetti for the first time, one is inclined to compare him to Boccherini or possibly Haydn. It was for this reason that a nineteenth-century writer referred to him as "The German Boccherini".

There have been three recordings of concerti by Rosetti, with a fourth soon to be released. These concerti, all for wind instruments, represent Rosetti's music in this genre over a period of about ten years. The listener will have no trouble in telling the early horn concerto in E flat (written in 1779 and dedicated to "Monsieur Dürrschmidt," not to Giovanni Punto as erroneously stated on the record jacket) from the Concerto in E for two horns, written almost ten years later.

There are a few interesting aspects of these concerti, however, which are not only typical of his instrumental works but also virtually peculiar to Rosetti.

The slow movements are almost invariably in three-part form. There is a depth, a personal "message", in these movements, anticipating the characteristic pieces in ternary form which became so popular in the 1850s. At times one is of the impression that Rosetti was saving his important ideas for the slow movements of his works. In the double concerto, for instance, the first movement attains a high degree of dramatic intensity, but it is in the slow movement that the poetic gifts of the composer really stand out. Like the three-part compositions of Schumann, Rosetti's slow movements ("Romanzas", he usually called them) are also in nearly equal sections, sometimes flowing into one another so

A ritornello page from the Concerto in F for Two Horns (lines, reading down: two strings, two oboes, 2 horns on one line, two violas, and bassi—cellos and basses on one line). Note the care with which the composer has indicated articulation.



gracefully that one is hardly aware of their separate existence; at other times the contrast is so well defined as to be of dramatic value in itself. Whether the slow movement is one of elegiac pensiveness, as in the double concerto, or one of lyric tranquility, as in the (recently recorded) Clarinet Concerto, the moods evoked are akin to the moods called forth in the short ternary compositions of later generations. The Rosetti slow movements are, many of them, short tone-pictures. It is in these movements, too, that Rosetti's gift for melody becomes strongly in evidence. What can be more like the human voice than a solo instrument with the proper accompaniment? It was no accident that Rosetti gave us some of his finest melodies in his instrumental concerti. Curiously, when Rosetti writes music to be sung his melodies frequently become stiff and dry. His songs and arias, in general, lack the warmth and grace of his instrumental works.

Another interesting thing about him is his obvious derivations from folk music. Like the music of his older contemporary, Haydn, Rosetti's rondos, for instance, begin with tunes which are unmistakably ethnic in origin. The fact that he almost always uses the archaic French, spelling "*rondeau*" in the old dance-form sense of the word, is not to be overlooked. Nor is it unimportant that in an age when the rondo came to be the complex form employed by Haydn and Mozart, Rosetti's use of the rondo is virtually the same as one finds in the old-fashioned suite—a dance tune adapted to the needs of the more modern symphony, string quartet, etc., but still retaining all the qualities of the original.

The last movement of the Concertino in E flat for bassoon (which may *not* be by Rosetti) begins in a manner similar to many Czechoslovakian folk songs, while the last movement of the concerto for two horns makes more than a nod in the direction of the Austro-German folk-song qualities encountered in the dances of Beethoven and not infrequently in his more serious works. There is also, incidentally, a quotation by Rosetti, in the last movement of this concerto, of a tune

used by Rousseau in his opera "*Le Devin du Village*".

It is unfortunate that none of Rosetti's chamber music has been recorded and virtually none published, because it occupies a substantial portion of his *oeuvre* and is uniformly of high quality. The *Romanzas* and Rondos of the string quartets have much the same quality of poetic introspection and peasant-like good humor that are encountered in his concerti. In fact, Rosetti's String Quartets, Op. 6, have a wit and charm which place them well above the works in this genre by his contemporaries. Although his development sections never achieve the ingenuity of those of Haydn or Mozart, the vitality of his melodies, and also the ability (rare in composers of all periods) to know when to change the subject, make his quartets a joy to hear and to play.

Rosetti wrote at least fifteen large-scale works for wind instruments. These works vary from a quintet (flute, oboe, clarinet, English horn, bassoon) to "*Parthien*" for eleven winds, some obviously inspired by the Mozart Serenade K. 361. A large portion of these works are well worth public performance and commercial recordings. Rosetti was a pioneer in composing music for the winds—at least two of his concerti for solo horn were written before Mozart wrote his first one.

Rosetti was not a great composer, but he was a very good one. Very good composers are not so rare as great ones. By carefully selecting the works of the very good composers, and from time to time juxtaposing them with compositions by their more famous contemporaries, we enrich ourselves with the reminder that there were mortals in those days too, and that, then as now, it was the men who made the gods, and only by understanding the mortals can we appreciate their more enduring creations.

Of the more than fifty concerti and symphonies by Rosetti, and the large number of his chamber music works, there are a sufficient number of compositions to make further dissemination through performance, publication, and recordings not only desirable but, artistically, necessary.

Herman Neuman interviews Roy Harris, just returned from an intensive tour of the Russian musical scene

An Oklahoman reports on

The state of music in the Soviet Union

Neuman: It is a great pleasure to welcome Roy Harris once again to the WNYC microphone.

Harris: I am always glad to be back at this station, Herman. I have the fondest memories of so many broadcasts that Johanna [Mrs. Harris] and I have done from these studios.

Neuman: Roy, since the last time you were here you have had a marvelous experience—I mean of course your recent tour of the Soviet Union. Will you tell us, first, how the whole idea came about.

Harris: Well, it was a result of a treaty between the U. S. A. and the U. S. S. R., made at Washington in January of 1958, providing for an exchange of personalities in various fields—scientists and artists, primarily. My group was the first in music to be sent over.

Neuman: And who were your colleagues?

Harris: There were four of us. Besides myself there was Roger Sessions, who teaches at Princeton. Roger belongs to my generation. We've been "cronies" for a long time. Then there was Ulysses Kay, who is among our finest Negro composers. Then there was Peter Mennin, who is not only a distinguished composer but also a noted educator. He's the head of the Peabody Conservatory down in Baltimore.

Neuman: Roy, would you try to recollect for us your first impressions on arriving in Russia.

Harris: My very first impression was the one I had upon flying into the airport at Moscow. How enormous it was! There were big jets around us everywhere. We came out of the plane and a young man with a recording machine strapped to his back came up to me. In very clear and precise English he asked: "What will be your first words on Russian soil?" Then he placed a microphone in front of me.

The interviewer, left and Roy Harris. This dialogue was transcribed from a recent broadcast over New York City's unique station WNYC. Herman Neuman, who is its music director, was a pioneer in the long, uphill fight for good music on the radio. WNYC's twice-daily "Masterwork Hour", heard devotedly by millions, was the first such regularly-scheduled program of recorded music in history. Its annual "American Music Festival", between Lincoln's and Washington's Birthdays, has afforded contemporary composers more hearings than the combined wealth of all the foundations. In the early days WNYC's programming included more "live" music than not. Nowadays it is mostly recorded. But Neuman is as busy conducting as ever he was—around New York on his days off and in Europe during the summer.





Soviet conductor Gennadi Rozdestvensky, left, now touring the United States with the Bolshoi Ballet, chats in the "green room" of Tchaikovsky Hall, Moscow, with American composers Ulysses Kay, center, and Roger Sessions, whose music (and that of Peter Mennin) he presented during their Russian junket.

Neuman: And what *were* your first words?

Harris: What I said was: "I bring you friendly greetings from my people to your people." After all, we had been sent there as cultural ambassadors of good will. When we were briefed in Washington they said: "We want you to go as free agents, to see and be heard. We have confidence that you will represent us well, and, by all means, we want you to promote good and friendly feelings between our peoples."

Neuman: Now, I suppose we ought to talk a bit about the musical culture in Russia and some of the musicians you met. Would you like to develop a theme in variations?

Harris: Well, there were many variations. I don't know whether I can say there's a general theme, unless it would be that all the musicians give one the impression of being economically and socially secure—within the framework, of course, of the restrictions of their socialist regime. One has the feeling that everything there is well under control of the government, but within that framework the individual has a great deal of latitude and a good deal of security. That's what I felt.

Neuman: In other words, composers are subsidized by the State?

Harris: Yes.

Neuman: And educated by the State? You told me something about scholarships for young students.

Harris: They have the State Music Schools which all young students, ages from 7 to 12, are allowed to go to. The parents have to pay for half the cost of the instruments they use, but the rest of the instruction is given by the State. If they distinguish themselves they are allowed to go to a Music High School and there, of course, the program is stepped up a great deal. Then, finally, the most gifted ones are admitted to the Conservatory. After that, I gather, their future is well assured if they don't fall down—their disciplines are very rigorous.

Neuman: Do they have strict rulings regarding what they are to compose? Are there specific restrictions?

Harris: I would say that there are restrictions but it's pretty hard to get hold of them. When you talk, as we did, with the Ministry of Culture, you will find that they have a doctrine of socialistic realism. Now we tried to pin down the Ministry. Exactly what do they mean by socialistic realism in musical terms? We never were able to get that, and I don't think they know themselves really what they mean. But in rather general terms what I think it means is that the composer must communicate something which is clear to the public and which in some way glorifies the public in the way of beauty. They are very puritanical over there, I felt. They don't want their people, their women, to be—well, made fun of. I mean, *A woman is a sometime thing* wouldn't go. They are trying to build up a great feeling of self-respect among the people.

Neuman: Did you have considerable ease of movement?

Harris: Oh, yes.

Neuman: You were able to see all the things you especially wanted to see?

- Harris:** Yes. They asked us: "What would you like to do?" I was never refused anything I asked for. Of course they have tremendous power in the concert halls and everywhere, so that if you'd ask in the morning to go somewhere, you could be almost sure that you would have honor seats, generally box seats.
- Neuman:** What were your impressions of the Russian music you heard, in the concert halls and in the theaters?
- Harris:** Well, I will have to separate them. I think the music is very, very competent. It's a little more conservative than ours, rhythmically and harmonically, perhaps dynamically. But the younger composers are getting a little more adventuresome. They are less conservative, let's say, than Shostakovich is now and Prokofiev was. I don't mean in any way to run them down by that. It's very good music, but in our terms they are inclined to be as conservative in music as they are in architecture. Their architecture is very conservative. That was my feeling also about the dancing. You don't see eccentric things; you don't hear obscurantisms. It's always a clear kind of—one might almost say representational—art, but very well done. The one thing I think you could be safe in saying is that they simply won't tolerate fumbling.
- Neuman:** I take it, then, that abstract music is not encouraged.
- Harris:** No, it isn't. On the other hand, I couldn't say that I didn't hear any dissonance. I heard plenty. But the dissonances are in the cadences—they come out of themselves quickly, as they do in Bach, for instance. They were not dissonances for dissonance's sake, you see. I only heard one work which was dissonant from beginning to end. That was a piece for violin and piano by a woman composer from Leningrad who seemed to be in good standing: It isn't a work that would ingratiate itself anywhere, in my opinion. It was kind of ugly.
- Neuman:** And did you find a considerable interest in American music?
- Harris:** Oh, yes, a tremendous interest. Not only amongst the musicians, but amongst the conductors, theater people, ballerinas, singers.
- Neuman:** Did your concert draw the public?
- Harris:** Oh, my heavens, yes! It was in the biggest concert hall in Moscow—the Tchaikovsky Hall. That's their newest, and it is very beautiful. There wasn't an empty seat in the house and I tried hard to get tickets for people who had been especially nice to us, but I couldn't get one for love nor money, and we were told that they turned away 1,000 customers.
- Neuman:** Isn't that wonderful! So the Russian public definitely wants to hear what our serious composers are doing. Do they feel that way about American jazz?
- Harris:** I think they are mildly interested in our jazz. But from the group we traveled with (probably representative of the intelligentsia), and also from the radio annotators, conductors, instrumentalists, and composers—and from poets too—I heard many times: "Why does your own State Department send us all that popular music? We have much too much of it." They play a little bit of ragtime and New Orleans jazz and lots of Viennese waltzes. Their popular programs also are full of Russian ballads and folk songs, quite nicely sung, and played by their orchestras with all the different kinds of national instruments. Still, they seem to have a great deal more of what we would call classical or serious music. There was a much higher percentage on the radio than we would encounter here—except of course on WNYC.

All-American Night at Tchaikovsky Hall, Moscow: Roy Harris conducts the State Radio Orchestra in his own Fifth Symphony. The concert also included works by Roger Sessions, Ulysses Kay, and Peter Mennin.



Neuman: Now that you are back, Roy, what are you up to? You never have been at a loss for ideas and projects.

Harris: Well, for one thing, I am up to my ears in good ideas about the string business. You know what's going on in that department today—there is a tremendous shortage of strings which is causing deep concern among conductors. I am extremely happy to report that the American Federation of Musicians has decided to underwrite a program for a minimum of fifty of our most gifted young string players to go for eight weeks to a Congress of Strings. They will play together in an orchestra, get private instruction, and chamber music coaching. The AFM has put out this money for their living expenses. Then a group of public-spirited citizens in Tulsa, Oklahoma, has put up the money for our faculty. And the State of Oklahoma has given us the site for it. It's on Greenleaf Lake, a 1400-acre fresh water lake fed by springs. And they have wonderful barracks down there, and all kinds of taverns. They were built in what was the old Bad Lands, where all the outlaws used to hide.

Neuman: That really gives you a chance to have a musical "western". When will this camp be opened?

Harris: June 15th.

Neuman: Now getting back to your Russian trip for just a moment, Roy, before we listen to some of your music—do you have any final comments on the Russian people or their way of life?

Harris: Well, I think that if there is one thing I would like to broadcast to my fellow-citizens about the Russians, it would be this: They have an enormously high morale. Their expectations of the future are just sky-high. They are a tremendously optimistic people. Of course they are extremely friendly to visitors. No trouble is too much for them to make their visitors happy and comfortable. But I felt they were a friendly people, anyhow. They were a little puzzled, I think, by us. I suppose they get propaganda from their press just as we get it from ours. And so I found, for instance, that they were very surprised that our music was so capably written. I don't know what they expected us to bring. Besides, Eugene Ormandy had been there with the Philadelphia Orchestra only shortly before, and he played several of our works. He played my Third Symphony, for instance, both in Lenin-grad and in Moscow. The people were still talking about that orchestra in the highest terms. I found no back-biting of any kind about our achievements. Of course, over here we don't back-bite at their artists, either. When they've got a good musician—

Neuman: Most of them have gotten very good reception!

Harris: Absolutely. I found the same reception over there.

Neuman: I believe that good quality is recognized by both sides.

Harris: Yes, and they not only recognize it, but they are happy about it. There were no sour apples. The orchestra was in there to play its best for us. When I was conducting, they were so attentive and so technically proficient, and so understanding, and so willing. Sure, they had a little bit of trouble with our rhythms, but at each rehearsal (and we had six!) there was a marked improvement, which means that they went on home and did some wood-shedding. They wouldn't be caught dead *not* being able to do it right. I appreciated that very much.

Neuman: I am sure you did! What did you conduct?

Harris: My Fifth Symphony. This was the first time the Russians had invited an American composer to conduct his own work with their orchestra. Nicolas Slonimsky pointed that out to me. As you know, he's a real stickler for that kind of data. "This is history in international relations," he said. When you are there it doesn't seem like it's history at all. It just seems that you are amongst people who are interested in what you are doing—like talking to you here across the microphone. I must say that the idea of music's being an international language I have scoffed at many times, because I haven't really thought that it is. But I had my mind a little bit changed over there. Here I was in front of a hundred men and I couldn't speak Russian at all. Within thirty seconds, we were together—we were as one. We were understanding each other through a common medium. Something terrific in music, you know.

Neuman: Yes. Now let's listen to this tape of your Fifth Symphony. Who plays it?

Harris: The Moscow State Radio Symphony. That's their best radio orchestra. After this performance was broadcast "live" on the U. S. S. R. network, I was told that about three hundred million people had heard it!

The second revolution

—a new era in music

By JOHN W. BARKER



WESTERN music has undergone two major revolutions which changed it in both detail and foundation. The first was that which witnessed the decline of Plainchant and the eventual development of the polyphonic idiom upon its ruins. The second was the one in which polyphonic styles were superseded by the homophonic idiom. This over-all pattern will become obvious to anyone who considers music history with even the barest degree of breadth of vision, and it will be seen concomitantly that all the so-called "periods" we read about are only subdivisions of the basic outlines set by these two revolutions. The Era of Plainchant is a "period" in itself. The Era of Polyphony is composed of "medieval" music in general, the *Ars antiqua* and the *Ars nova*, as well as the Renaissance. It is thus plain that the "periods" we think of as "baroque", "classical", and "romantic" really all fit into what we may call for the sake of convenience the Era of Homophony, though such a designation must be considered in the broadest sense in the light of what follows. It is entirely possible that we may someday be able to speak of a third revolution itself marking off a new Era. For we may well be passing through, in our time, a process of change which will utterly transform music, but the outlines of which are too broad to be recognized and understood until much later. If this is so then much of what we now call "Modern" or "Contemporary" music—designations which will, of course, be impossible a century or so from now—would fit into the Era taking shape.

To theorize further about the future or even the present would be to digress, for the subject at hand is the "second revolution" in Western music. Of the previous four articles in this series, the initial one discussed the "pre-revolutionary" Era; the subsequent three essays composed a survey of the "first revolution" and the

Era of Polyphony. The present article will examine the features of the "second revolution" and the beginnings—but only the beginnings—of the new Era in what we usually think of as the baroque period. No attempt will be made to discuss this whole epoch with any fullness. But its lines of development will be pointed out from the vantage point of their origins, and its most illustrious composers will be set in this context.

As in the case of most revolutions, many of the participants were not fully aware of the fact that they were destroying something old and creating something really new; many of them were probably merely following in the styles which were most currently in demand and "in the mode" in their time. And as in the case of most musical development, including most of that discussed in these articles, there was a certain relationship between this revolution in music and what was going on in European history and culture at the time.

It is difficult in any simple terms to characterize European history as the sixteenth century passed into the seventeenth, and this very fact points up the complexity which was increasingly to become a feature of the modern era of history as it moved on. But a key to the understanding of the transformations taking place here can be found by glancing at the role of religion in the events of the age. For religion, the basic factor in all previous eras, once what had pervaded and often shaped all elements of society and culture, was soon to be put to a horrible test, found wanting, and would thereafter decline as a major influence on the Western mind. The Protestant Reformation, in the wake of Renaissance blandness towards religion, had been a divisive force, and men found themselves now obliged to take their faith seriously. The corollary Catholic or "Counter" Reformation only hardened the lines of difference, and religious loyalty was aggravated into religious fanaticism. The friction between Catholic and Protestant grew more and more severe, and became the most urgent factor of the time, coming to the surface often violently as in France's horrible St. Bartholomew's Day Massacre (August

This is the fifth and last in a series of annotated discographies in which Mr. Barker has traced the evolution of music from the earliest centuries. The author is on the history faculty at Rutgers University.

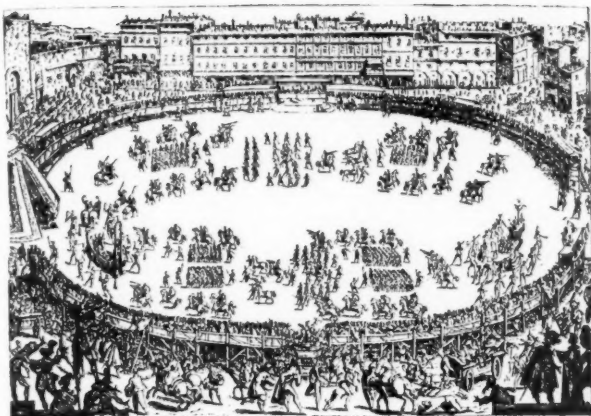
23-24, 1572) in the Wars of Religion, and finally reaching its sickening finale in the Thirty Years War, 1618-48. This brutal and bloody ordeal was more than simply the varied exploits of commanders of Wallenstein, Tilly, Gustavus Adolphus of Sweden, and the generals of Richelieu; it was not only a terrific holocaust which ravaged Germany frightfully and gravely set back its economic and cultural productivity; it was not only a blow which further prevented any growth of centralized authority in the Germanies, thus furthering the centrifugal separatism of the princes and territorial fragmentation. It was all this, indeed, but it was also in a sense the violent climax of the long process of the secularization of Western society. It decisively jolted Europe onto the path away from religious fanaticism and partisanship and towards the age of which we are still a part, where religion plays a minor role in the practical affairs of man, at least in comparison to the past.

The decline of the influence of religion may be traced in our period in two major spheres: in political history and in cultural history. In the former the decline of religion was nothing new. The old medieval religio-political concept of the unity of Christendom had been dead for centuries, and out of its ruins had emerged the national states, whose interests clashed and whose policies could not but be based on expediency rather than ethics. Out of the late Middle Ages and the Renaissance developed the focal point and agents of these national states, absolute monarchies. The principles of absolutism already had been pointed out by Machiavelli, whom everyone righteously denounced but whose ideas everyone followed; the writings of Jean Bodin (1530-96) subsequently provided a more acceptable and systematic intellectual support for absolute, "divine right" monarchs.

By the dawn of our period absolutism had come into its own and its trend enveloped most of Europe. France, Spain, Hapsburg Austria, and Russia were the best examples. German and Italy, seemingly exceptions by virtue of their disunity, likewise fitted the pattern, for absolutism if lacking on the highest central level was

generally quite in effect within the component parts. Most of Eastern Europe lay under the yoke of the Ottoman Empire, itself an absolutist state with all the virtues and failings inherent therein. Only in England, with the successful challenge of Parliament, and in Poland, with the growing oligarchic anarchy of the nobility, did absolutism receive any real check, and these two nations, together with the Dutch and Venetian Republics, were the only real exceptions to the political order which was to endure until the age of the French Revolution and even thereafter.

Thus in political history there was no difficulty or lack of background in replacing the declining influence of religion. (No clearer demonstration could we have than in the careers of not one but three princes of the Roman Church who ruled France as ministers and regents with a completely secular, national, and absolutist view and who paid no attention to the old meaning of their red hats: Cardinals Richelieu, Mazarin, and Fleury, whose administrations were respectively 1624-42, 1642-61, and 1726-43.) It was in the cultural sphere that the problem was far more acute: what was to fill the vacuum left by the retreating influence? Religion would hardly die immediately, and would continue to inspire and occupy, for example, such diverse talents in English literature as John Milton (1608-74) and John Bunyan (1628-88). But European thought was now moving on in the search for new goals, and needed a newer approach to life than what religion alone had once offered. In the intellectual world there were men who were mindful of just that and set out to revise the entire basis of human knowledge. One such was Sir Francis Bacon (1561-1626), English courtier and writer who advocated the use of experimental methods for seeking information. Another was René Descartes (1596-1650), the great French philosopher, logician, and mathematician who contributed co-ordinate geometry, a new stage in relations between algebra and geometry, and a whole new revitalizing approach to deductive reasoning. Both these men felt the need for turning their backs on all past forms and institutions of



"The Wars of Love"—a Renaissance spectacle produced in Florence with music by Peri and other composers

learning, and for re-thinking the whole intellectual basis of society. And the foundations for this new order were to be science and its abstract tool and complement, mathematics.

The previous period had not been bereft of scientific activity. In the Renaissance there had been such luminaries as the astronomer Nicholas Copernicus (1473-1543) and the anatomist Andreas Vesalius (1514-64). But at the beginning of the seventeenth century the pace was quickening, and across the stage flashed such giants as John Napier (1550-1617), English mathematician who first devised logarithms; Gallileo Gallilei (1564-1642), Italian scientist and the great inquiring intellect who was hounded to death by the Inquisition; Johann Kepler (1571-1630), great German astronomer; William Harvey (1576-1657), English physician and discoverer of the circulation of the blood; Hugo Grotius (1583-1654), Dutch humanist and jurist who laid the foundations for international law; Robert Boyle (1627-91), Anglo-Irish chemist and natural philosopher; Benedict de Spinoza (1632-77), philosopher and moralist of Portuguese-Jewish background who lived in Holland; Antony van Leeuwenhoek (1632-1723), Dutch naturalist and one of the inventors of the microscope; Gottfried Wilhelm von Leibnitz (1646-1716), German philosopher and mathematician; and one of the greatest thinkers of all time, Isaac Newton

(1642-1727), English philosopher and physicist who propounded some of the basic laws of nature. The Enlightenment was dawning, bringing with it as its core the most important feature of the modern era, the growth of science—within three centuries to revolutionize Western society and to pervade its every fiber even more than religion once had done.

While the general intellectual framework of European culture was thus undergoing a total reshaping, the arts themselves were to pursue their own individual developments. Literature had in the Renaissance derived inspiration from Classical Antiquity, but this had often proved more stifling than invigorating: what this art was now to achieve was done through the work of new generations of men of genius who sought not to imitate the past but to borrow from it and exploit instead their own originality, the spirit of their times and backgrounds, and the growingly richer styles of expression developing in their native languages. In Spain, Miguel de Cervantes (1547-1616) pondered wistfully but comically the decay of chivalry in his classic *Don Quixote*; while poet and playwright Félix Lope de Vega (1562-1635) made Spanish a great language in dramatic literature. In France the learned and humane Michel de Montaigne (1533-92) gave his thought to the world in his elegant and elevated *Essais*. And in

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From fortune to fame

The unconventional Cole Porter—his life and works

IN LIFE and art, Cole Porter defies convention. To begin with, his youth was not characterized by the bitter economic struggle which one associates with a young composer. As an heir to a large fortune, Porter was able to grow in comfort and reap the advantages of a fine education, which led him to Yale and then to the Harvard Law School. There his songs attracted the attention of the dean, at whose suggestion Porter transferred in 1915 to the Harvard School of Music. It was not at Harvard, however, that Porter began to compose. He was adept at the piano and violin even at the age of five. At ten he had written an operetta, and at thirteen a waltz—which was published by a company that did not even suspect that the composer was so young.

Only one year after he entered Harvard's Music School, his first Broadway show, "*See America First*", starring Clifton Webb, opened on March 26, 1916, only to stumble through fifteen performances at the Maxine Elliott Theatre. Porter's music was not yet received by eager and delighted audiences. His wit was far too caustic and his taste too elegant for 1916 ears, which preferred vaguely Viennese waltzes and maudlin ballads.

Following his first failure, Porter's extravagant sense of the dramatic led him to join the French Foreign Legion, where he instructed in gunnery. Upon his return, he supplied the score for the revue, "*Hitchy-Koo of 1919*", one of the series starring the famous comedian Raymond Hitchcock. Here he wrote his first hit, *An Old Fashioned Garden*, which was sung by Lillian Kemble Cooper. But the sentimental public still clung vainly to the fading crepe of an earlier age: *Alice Blue Gown*, *A Pretty Girl Is Like a Melody*, and *The Love Nest*. The time was not yet ripe for Cole Porter.

In order to balm his ego and continue his work in a more inspiring atmosphere than he found with the Brothers Shubert, he then joined the postwar exodus of emancipated intellectuals and settled in Paris. But the twenties were coming. And with them came a restless sloughing-off of old-fashioned ideas. Radio was quickly doing away with stoic American ruralism; and on Broadway, Gershwin's jazz rhythms and the irreverent collegiate brightness of Rodgers and Hart were sweeping away the dust.

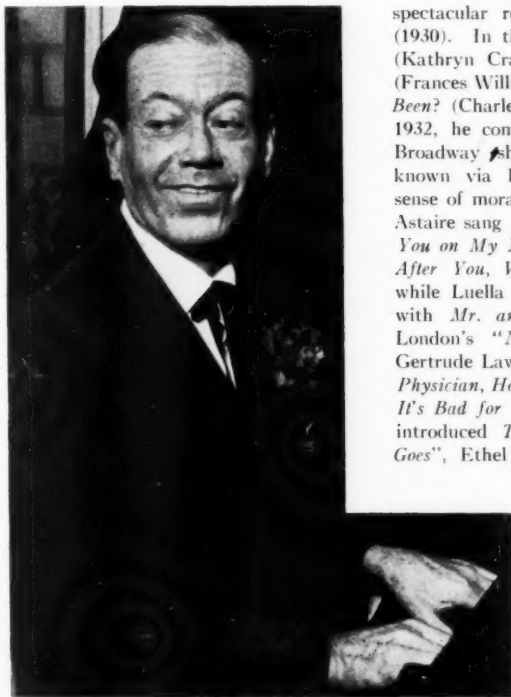
After some minor offerings to the "*Greenwich Village Follies*" series in the

By MILES KREUGER

middle twenties, Cole Porter's moment arrived on October 8, 1928, with the opening of "*Paris*", written for the continental charm of Irene Bordoni. This score had *Let's Do It* and *Let's Misbehave*. 1929 was the year of "*Fifty Million Frenchmen*", which featured *You Do Something to Me* (sung by William Gaxton, Genevieve Tobin), *You've Got That Thing* (Betty Compton), and *Find Me a Primitive Man* (Evelyn Hoey). In the same year, "*Wake Up and Dream*" gave us Frances Shelley's rendition of *What Is This Thing Called Love*?

The 1930s were years of sharp contrast. Glistening new skyscrapers rubbed walls with shabby old brownstones. It was the age of *Brother, Can You Spare a Dime?* and *We're in the Money*. Cole Porter flawlessly reflects one half of the 1930's: the view from high up, looking down. And it is perhaps to this era more than any other that his music belongs.

His first show in the decade was the spectacular revue, "*The New Yorkers*" (1930). In the score were *Love for Sale* (Kathryn Crawford), *The Great Indoors* (Frances Williams), and *Where Have You Been?* (Charles King, Hope Williams). In 1932, he composed Fred Astaire's final Broadway show, "*Gay Divorce*", later known via Hollywood's rather bizarre sense of morality as "*The Gay Divorcée*". Astaire sang *Night and Day* and *I've Got You on My Mind* with Claire Luce, and *After You, Who?* as his opening solo; while Luella Gear added comic touches with *Mr. and Mrs. Fitch*. 1933 saw London's "*Nymph Errant*", in which Gertrude Lawrence sang *Experiment, The Physician, How Could We Be Wrong?* and *It's Bad for Me*; and Queenie Leonard introduced *The Cocotte*. In "*Anything Goes*", Ethel Merman and Cole Porter



Porter at the piano in his Manhattan apartment (Photo by G. D. Hackett)

Danny Kaye
and Eve Arden
in "Let's Face
It"—(Photo
by Vandamm)



began a collaboration which has provided some of the most exciting moments in musical comedy. Miss Merman romped through a staggering collection of hits in that score, including *I Get a Kick out of You*, *You're the Top* (with Gaxton), *Anything Goes*, and *Blow, Gabriel, Blow*; meanwhile, Bettina Hall and William Gaxton found time to perform the lovely ballad, *All Through the Night*. "Jubilee" (1935) gave us *Begin the Beguine* and *A Picture of Me Without You* (both sung by June Knight), *Why Shouldn't I?* (Margaret Adams), *Just One of Those Things* (June Knight, Charles Walters), and *Me and Marie* (Melville Cooper, Mary Boland). "Red, Hot, and Blue" (1936), another Merman vehicle, featured *Down in the Depths*, *Ridin' High*, and *The Ozarks Are Calling Me Home* as the star's solos, and *It's De-Lovely*, a duet with Bob Hope. Out in Hollywood, there were "Born to Dance" (1936) with *I've Got You under My Skin* and *Easy to Love*; "Rosalie" (1937) with *Rosalie* and *In the Still of the Night*; and "Broadway Melody of 1940" with *I Concentrate on You* and *I've Got My Eyes on You*.

Before completing the score for the 1938 musical, "You Never Know", which starred Clifton Webb, Lupe Velez, and Libby Holman, Porter was thrown from a horse while riding at a country club on Long Island. Although he suffered severe injuries to both legs, his next score, "Leave It to Me", written later the same year, evidenced none of the pain in which it was conceived. *Get Out of Town* (Tamara) and *From Now On* (Gaxton, Tamara) were both popular, but not like the number that

a little Texas girl sang in her first small Broadway bit: it was called *My Heart Belongs to Daddy*.

Swing was beginning to color Porter's spirit when he composed the 1939 Merman opus, "Du Barry Was a Lady". Give Him the *Oo-La-La*, *Katie Went to Haiti*, *When Love Beckoned*, *Do I Love You?*, and especially *Friendship* reflect the start of the change from Porter's sophisticated tone of the thirties. Only *It Was Written in the Stars* is in an earlier style. Incidentally, *Well, Did You Evah!*, recently heard in the film, "High Society", was introduced in "Du Barry" by Betty Grable and Charles Walters, the producer of the picture.

As Porter became more and more influenced by the swing rhythms of the war years, a curious change occurred in his writing. His stylish songs of the thirties had necessitated a literacy and wit of lyric and melody with which he was comfortable, and his ballads were skillful explorations of the private depths of emotion. But swing required less depth and a more gaudy surface. And this was at odds with everything that Porter stood for as a man and an artist. So, with his 1940 score for "Panama Hattie", a steady decline began and was not broken until "Kiss Me, Kate", late in 1948.

In itself, the score to "Panama Hattie" is a successful departure from Porter's usual style. It is only when one considers in retrospect the path in which it was leading that we can date his decline from it. The hits from the score are: *Let's Be Buddies*, *Fresh as a Daisy*, and *Make It Another Old-Fashioned, Please*. There was even more of the "Benny Goodman

spirit" in *"Let's Face It"* (1941), Danny Kaye's first starring production. The score: *Farming* (Kaye), *Everything I Love* (Kaye, Mary Jane Walsh), *A Little Rumba Numba* (Tommy Gleason), and *Ace in the Hole* (Walsh, Sunny O'Dea, Nanette Fabray).

Then there were four shows in a row which were startling in their lack of taste and quality: *"Something for the Boys"* (1943), *"Mexican Hayride"* (1944), *"Seven Lively Arts"* (1944) (in which Benny Goodman actually *did* appear), and the most inept of all, Porter's collaboration with Orson Welles in a pre-Mike Todd adaptation of Jules Verne's *"Around the World"* (1946).

The critics, the public, and even his associates were beginning to whisper that Cole Porter's career was over. No one bothered to notice that the times and the man were in severe discord. During war years, the public tends to merge its personal feelings into a group attitude. It demands battle cries, impersonal rhythms, shallow and easy effects; and it was far from Cole Porter's nature to be able to supply them. And also, of these four shows, the books to the first two were abysmally stupid, the third was a hodge-podge revue, put together with a desire only to fuse as many unrelated elements as possible (Benny Goodman, Porter, Stravinsky, Anton Dolin and Alicia Markova, Beatrice Lillie, Doc Rockwell, and Dali no less), and the fourth had a weak book

which, along with the score, was smothered under tons of oppressive scenery. Throughout the war years, in both Hollywood and Broadway, Porter had only a handful of hits: *I Love You* (*"Mexican Hayride"*) and *You'd Be So Nice To Come Home To* (film: *"Something To Shout About"*) are about the only major ones.

The change came around 1948, along with the "New Look," inflation, television, and other examples of postwar luxury. The film score for *"The Pirate"* reflects the true Porter urbanity in *Love of My Life*, *Be a Clown*, *Mack the Black*, and *You Can Do No Wrong*. But actually it is the superb direction of Vincent Minelli and the performances of Judy Garland and Gene Kelly which make these songs sound better than they really are. The major change was seen in *"Kiss Me, Kate"*, which opened at the Century Theatre on December 30, 1948. After a famine of over five years, Porter had feasted on the satiric book by the Spewacks and turned out the most varied and mature score of his entire career.

"Out of This World" (1950) was a rather liberal adaptation of the Amphytrion legend, and its songs are among Porter's most attractive: *I Am Loved*, *Use Your Imagination* (both by Priscilla Gillette), *Cherry Pies Ought To Be You* (a latter day *You're the Top*, sung by William Redfield and Barbara Ashley, Charlotte Greenwood, and David Burns), *Nobody's Chasing Me* (Greenwood), and *From This Moment On* (dropped, but added to the film of *"Kiss Me, Kate"*) are in his top-drawer style. And only the highly integrated lyrics of the rest of the score keep several other gems from being heard: *Where, Oh Where* (Ashley), *Hark to the Song of the Night* (George Jongeyans, now known as George Gaynes), and *No Lover for Me* (Gillette) are in this category.

Porter revealed that he had grown past his early "Parisian period" when he composed the music and lyrics for *"Can-Can"* (1953). It was the personal magnetism of the star, Lilo, which made such numbers as *Allez-vous En* and *C'est Magnifique* sound as well as they did, to be sure. And yet *I Am in Love* and *It's All Right with*



Ethel Merman and Bert Lahr in *"Du Barry Was a Lady"*, 1939 (Lucas-Moore Photo)

(Continued on page 666)

The vocal works of Henry Purcell

— *A discography*



By **GEORGE LOUIS MAYER**

IT IS NOW generally accepted, on the basis of Prof. Westrup's cunning scholarship, that Henry Purcell was born sometime between June and November of the year 1659. The fact that we do not know exactly when to commemorate the tricentennial event is not nearly so important as the possibility that the celebrations will come and go without either musicians or music lovers having realized why Purcell's music—especially his vocal music—should be granted a place in the already overcrowded repertory of the mid-twentieth century. And nothing will more surely obscure the reasons than an overdose of reverence.

It is a great pity that this anniversary must coincide with the bicentennial of Handel's death because it is easier, and probably better box office, to honor him than it is to undertake a revaluation of Purcell's music. For, even though Handel's vast output is scantily represented in the modern repertory and hideous crimes are still committed against his scores in an attempt to make them "acceptable" to present-day audiences, he is scarcely a neglected composer and by and large he is revered for the right reasons. This is not true of his illustrious predecessor. There are still too many obstacles between us and Purcell's music.

Purcell's chief handicap historically is that he is still thought of by dates rather than in terms of his era—which was the Restoration. One glimpse of Restoration life and manners beyond the sterile reports of textbook historians (or *Forever Amber*) plus the realization that Purcell was a man of his time is all that should be needed to forever end the belief that Purcell was merely a composer of pretty but dispassionate tunes. Purcell supplied music for every phase of Restoration life that required or could use it. He was court composer, church composer, and also the greatest composer of music for the theater of his time. He was, in fact, the finest creative artist of the Restoration. The mass of elegies written at the time of his death verifies the esteem which was felt for him. Further proof is found in the prefaces to the plays in which he collaborated with Dryden, probably the finest

writer of the period. The author, by no means a self-effacing artist, pays homage to the composer in unmistakable terms. It is high time that we stopped paying meaningless tribute to Purcell as a great old master and composer of quaint, restrained, and simple melodies which can scarcely be expected to serve any other function than that of providing "something old" for a singer to warm up on during the first group of a recital and begin to realize what a passionate and vital composer he really was.

The persistent sterilizing process which has been devitalizing Purcell's songs over the years is probably due to the fact that both performers and music-lovers have failed to look beyond his best-known songs (*Nymphs and shepherds, Fairest isle, and I attempt from love's sickness to fly*), which are found in countless song collections and are frequently programmed. There is no denying the beauty and poise of these melodies, but they only represent one aspect of Purcell's many-sided genius for writing for the voice.

Unsuspected, or, at best relatively unknown, are his mad songs, which are more spine-chilling (as well as being more psychologically sound) than most of the traditional nineteenth-century operatic *scenas*. His elaborate solo cantatas and his passionate declamations, which both demand and show off great technical prowess, are neglected. And apart from Dido's great aria, his laments, elegies, and complaints, imbued with that same indefinable but exquisite melancholy for which we revere Mozart's great melodies, are almost never performed. There is nothing wrong in accepting the verdict of even the most picayune musical connoisseurs that Purcell's songs contain sufficient musical subtlety and invention to warrant the tag of genius. But we can completely understand his powers only by realizing and admitting that there are also songs and catches of sufficient ribaldry to get the same nod of approval from the most fastidious lechers.

There is still general confusion and lack of understanding about all the arts of seventeenth-century England. It was an age of both transition and culmination.

And many of its greatest and most characteristic triumphs have the perverse knack of standing apart from trends and developments which have carried forward down to our own age. The masque, which in Purcell's age reached the stage of "semi-opera", merely adds confusion to any attempt to chronicle the history of opera smoothly and logically. Historically a nuisance and believed to be inappropriate for modern revival intact, these masques lie buried and along with them some of Purcell's finest songs. The literary movements of the Restoration also present problems. Shakespeare was out of fashion and the poets who proudly rewrote his plays—boldly proclaiming that they had "made plays of them"—perhaps deserve the generalized censure they receive. But even if their output is glibly called "doggerel" and "drivel" the fact remains that they supplied Purcell with the raw material for great songs. Those who lament the fact that Purcell never set more than snatches of Shakespeare's texts miss the point of his accomplishments. Shakespeare's texts have been around tempting the song-writers for a long time, but the number of successful attempts to use them as lyrics has been infinitesimal for the very fact that language of that stature resists musical enlightenment.

Purcell's poets and dramatists cannot be accused of undue profundity, which was as unfashionable in the late seventeenth century as it is in the mid-twentieth, but their emotions were the emotions of life and love and these spokesmen expressed their passions in highly pictorial and passionate terms. Purcell's settings show that he did not consider their texts trivial. For triviality leads to banality, and that is something that Purcell cannot be accused of having let creep into his works. And even the worst of the texts have their counterparts in those supplied to Purcell's continental contemporaries.

Not all the barriers which stand between us and a full understanding of Purcell's art are esthetic or historic, however. The greatest technical obstacle is that Purcell, according to the conventions of his age, did not compose the accompaniments for his songs but only indicated the harmony with

a figured bass. Accompanists who can translate this shorthand into full and imaginative accompaniments at sight no longer exist. Today's performers must rely on the services of a middleman, a composer, to realize the figured bass. The Purcell Society, formed over a half-century ago, is engaged in making the complete works of Purcell available and the twenty-seventh volume has just recently appeared. Unfortunately, the society has been ultra-conservative in its realizations. They in no way match the spontaneity and originality of the melodies they support. The composers who have really taken this task to heart and who are supplying us with the most acceptable realizations are John Edmunds, Benjamin Britten, and Michael Tippett (working with Walter Bergmann). Britten's are by far the most controversial. They are completely pianistic rather than being suggestive of, or suitable for, the harpsichord. And both his own personality and vast creative gifts are always present. However, this is the prerogative of any musician working with the harmonic skeleton of a figured bass. Britten's realizations consistently highlight both the texts and the melodic lines of the songs which he has thus far published. While only superficially suggesting the seventeenth century, they mercifully do not evoke the nineteenth despite their warmth and *almost* romantic flair. Perversely enough, the Purcell Society editions often have a pure Victorian feeling. The merits of these composers' realizations vary from song to song and it is up to the performer and the music lover to decide which ones suit any particular song best. A special nod of praise must go to Tippett and Bergmann for the modern editions of some of Purcell's large-scale works which they have prepared with both devotion and skill.

In recent years the emergence of the solo counter-tenor or male alto (or even "male also" as *The New York Times* succinctly, but to be sure inadvertently, put it recently) has been the greatest boon to befall Purcell's vocal music in our time. Purcell himself was a counter-tenor and wrote many songs for voices of this type. To hear them sung by a counter-tenor is a

**J. S. BACH: Clavier-Buechlein von
Wilhelm Friedemann Bach; Edited
in facsimile with a preface by Ralph
Kirkpatrick.** Yale University Press,
\$10.00.

By IGOR KIPNIS

YOUNG piano students in the early stages of their learning are generally given an assortment of the so-called easy pieces of Johann Sebastian Bach. Many of these short preludes, inventions, and assorted dance movements, although contained in various collections compiled by Bach and later editors, originally were part of the *Clavier-Büchlein* which the composer set down about 1720 for the instruction of his nine-year-old son, Wilhelm Friedemann.

This fascinating manuscript, owned since 1932 by the Library of the Yale School of Music and now published in facsimile by Yale University Press, is one of the most valuable that have come down to us. Not only does it reveal Bach's own teaching methods (the beginning of the book is in his own handwriting, the middle is partially in Wilhelm Friedemann's with corrections and alterations by his father, and the final part is again in Johann Sebastian's hand), but also it gives us an insight into Bach the human being rather than merely the lofty creator. Among the sixty-two pieces contained in this volume are seven of the Little Preludes, eleven

Preludes from *The Well-Tempered Clavier*, the Two-Part Inventions, and the Three-Part Sinfonias (or Inventions), as well as a few works by other composers including Telemann, J. C. Richter, and G. H. Stölzel. Many of these, especially the *Well-Tempered* Preludes, are earlier versions of what we now know in their more finished forms, and a comparison of these works is an invaluable aid in the study of the composer's music.

In addition, the beginning of the manuscript contains one page giving the various clefs and the names of the notes in each clef plus another page listing a table of ornaments. The latter is surely one of the most valuable documents among all the Bach manuscripts, for it is the only instance in which the composer set down the meaning of all the various symbols—the ornaments which are still the subject of much controversy in some quarters as to interpretation—which were used by Bach and other baroque composers in their writings. Johann Sebastian's own handwriting proves to us conclusively that the trill, perhaps the primary and most spectacular example, is executed beginning with the upper auxiliary note, *not* starting with the principal note over which the trill sign is usually placed—still a practice of many pianists performing in the late nineteenth-century tradition.

Although the *Clavier-Büchlein* exists in several printed editions (including a forthcoming one for the *Neue Bach Ausgabe*



Page 8 of the "Clavier-Buechlein", showing Bach's instructions for executing ornaments

BOOK REVIEWS

which will undoubtedly be of great value for its critical comments), the present facsimile is a publication of the highest importance. Whether for the student, the performer, the musicologist, or even the interested bibliophile, this volume will give enormous satisfaction to its owner; what is more, aside from the historical and musicological aspects, the reader must certainly be affected by the mere sight of the master's handwriting on these

pages. For me, it is extremely moving.

The edition is printed actual size (16½ x 19 cm. is the page measurement) and is both beautifully reproduced from the original—all leaves are included, even those which are blank, together with photographs of the front and back cover boards—and elegantly bound. Ralph Kirkpatrick's exceptionally thorough and well-written preface is a valuable supplement to this splendid publication.

GUSTAV MAHLER: THE EARLY YEARS, by Donald Mitchell. The Macmillan Co., New York, xviii and 275 pages, illus., \$8.50.

By JACK DIETHER

"It was not my intention to write a book about Mahler in two volumes." So begins the preface to what I hope will be only the first edition of this first volume of Donald Mitchell's Mahler biography. The second volume is not completed yet, and at the time of writing his preface Mitchell had to admit that, having no continuing subsidy to devote all his time to the task, it is "largely a matter of simple economics" when the continuation will appear. One thing, however, I will venture to predict. The work, if ever completed to the author's satisfaction, will not be confined to two volumes either. I say this because Mitchell is a conscientious seeker who continually strives to go to the roots of any matter, and cannot be ultimately satisfied with anything less.

"The division has happened," he continues, "as a result of writing more on the early years and the early works than I had at first thought possible. I hope this is not simply a matter of verbosity but, rather, a true reflection of the amount I found myself obliged to write about." I know something about this problem at first hand myself. I have been trying to write a purely musical book about Mahler

for ten years, and the further I get into it the more I am overwhelmed by the immensity of the task. It is obvious from his reference to "the early years and the early works" that Mitchell does not consider it sufficient, as many do, to fill out a factual biography of a composer with a few superficially descriptive references to the major works produced along the way. He must analyze them in some detail as guideposts to the true inner (as opposed to the purely external) events of the composer's life. And so it is inevitable that no less than 55 pages of this book covering the first twenty years of Mahler's hectic existence are devoted to an analysis, the most comprehensive yet published, of his most important extant work of that period, *Das klagende Lied* (the only recording of which is reviewed elsewhere in this issue), with 28 musical examples. (That last item, incidentally, is one reason the book costs \$8.50.)

What I referred to as "going to the roots" actually has three distinct branches here. Centrally there is the factual branch, the going back to original documents and other legitimate sources in place of the second- and third-hand accumulation of semi-facts and pure legends that have too long been prevalent in almost all writings on Mahler's meteoric career. In the period prior to the age of twenty (1860-80) covered here (Mitchell takes the music itself as far as 1883), one is literally staggered by the problem of joining together the few verifiable facts into a scholarly

narrative, as distinct from the romantic fantasies of which there is already such a plethora. The author is forced to make many conjectures, some of which may seem sounder than others to various readers. But at least they are presented with all the known facts, in annotated form, by which to accept or reject the extrapolations.

Secondly, there is the going to the roots of the composer's musical style and its evolution, which obviously can be accomplished only by the application of the sort of analysis of *Das klagende Lied* mentioned above to each of the symphonies and song cycles in turn. That is why I cannot see the type of work launched here as being completed in one more volume of equal size. And thirdly, there is an attempt to relate Mahler's work to the cultural background from which he sprang, in which there is potential material for a very large volume in itself. In this connection one may go back a little and trace a rather spectacular evolution in Mitchell's own approach, from the predominantly sociological to the psychologically centered outlook (popularly but loosely known as the "Marxian" and the "Freudian"), as evidenced by a comparison of the following related excerpts:

Music is not explicable in terms of itself alone but in the social order that gives birth to it. Music did not change society: society changed music. Mahler was what his age made him. If we wish to understand fully his music, we must understand the world he lived in. The good critic must be not only a musician, but a historian, a sociologist and psychologist in addition. (It is interesting to note how music criticism has tended to become more and more psychological. Mahler has proved a happy hunting-ground for the musical psychologist, particularly those from his own country.) ("Some Notes on Gustav Mahler", *Chord & Discord*, 1950, p. 87.)

Mahler and Wolf were both born in the same year, underwent, in part, the same training, were subjected to many of the same social pressures, and acquired, at the most impressionable time of their lives and in an almost strictly identical social environment, much the same range of experience.



Mahler in 1879

Despite their similar social contexts, Wolf turned out to be Wolf, and Mahler to be Mahler, and it is significant that we have heard little analysis of Wolf's music in terms of that disintegrating society supposedly mirrored in Mahler's, though we might have expected both composers to exhibit like social symptoms. It is hard to avoid the conclusion that, while society may exert its influences, it is another category of pressures that moulds the uniqueness of the composer's character. (The present book, p. 59.)

In the earlier quote one may notice already a grudging ambivalence toward psychology, and in the next paragraph he goes further. "Even if we accept the statement that society determines the shape, form and content of music," he writes, that is only a "half-truth". It cannot explain, his nagging conscience tells him, "why the mantle of genius should descend upon one particular pair of shoulders". And he dismisses the dilemma for the time being on the ground that "speculation is worthless".

The musical psychologist is already in embryo here, but for the remainder of this essay the musical sociologist takes over and fits everything to his standards. He is in good company; even Bernard Shaw

succumbed to this when, in his brilliant essay "The Perfect Wagnerite", he dismissed "*Götterdämmerung*" entirely as "inferior grand opera" because it didn't fit into his elaborate Socialist allegory for the rest of the *Ring*. If Wagner was for Shaw perennially the revolutionist of 1848, for Mitchell he was at that time evidently the monarchist of 1870, and his view of Wagner's contribution to musical history was correspondingly modified and colored. Thus we have such constructions as this, from the same essay: "Wagner's experiments with harmony were certainly new and of value, but they were always subordinate to his peculiar ideology which dictated a complete divorce from society." This is about as logical as to say that Bach's fugal construction was always subordinate to his prolixity in producing children. My point is that Mahler himself is not spared this sort of ideological free association, the Wagner-oriented *Totenfeier* from the Second Symphony, for instance, being summarily dismissed by him elsewhere at that time as "claptrap".

This did not seem to augur well for the extended Mahler book first announced only a short time later. Thus I am particularly happy to note that he has now entirely outgrown that pigeonholing tendency, and his basically "radical" (literally, root-searching) approach can only deepen further into the sort of basic, functional inquiry that musicology so desperately needs. And far from deprecating the "happy hunting-ground" of depth psychology, Mitchell has more recently delivered no less than a BBC lecture on "Mahler and Freud" (March 28, 1955, reprinted in *Chord & Discord* for 1958).

The basis of the latter is of course Mahler's 1910 analytic session with Dr. Freud himself, which Mitchell discusses in the present book mainly for the retrospective light it throws on the youthful period. I couldn't help noting, however, that the *musical* core of the matter, quoted in his BBC talk, is now missing. Arising from the quasi-traumatic hurdy-gurdy incident revealed in the interview with Freud, Mitchell makes some very pertinent peripheral observations on pp. 20-1, though he needn't have been afraid to

quote from it Mahler's abrupt self-devaluation as cited by Ernest Jones:

In the course of the talk Mahler suddenly said that now he understood why his music had always been prevented from achieving the highest rank, through the noblest passages, those inspired by the most profound emotions, being spoiled by the intrusion of some commonplace melody. (Dr. Ernest Jones, *Sigmund Freud: Life and Work*, Vol. II, pp. 88-9.)

Whatever Mahler may have feared then, it was, on the contrary, just this sort of thing that proved at the time most forward-looking, and prepared for the evolution of music into the expressionism of such masterpieces of truth as Berg's "*Wozzeck*". This should be stressed rather than avoided in a work of this scope.

There is one other stylism that Mitchell should continue to try to outgrow: the overloaded sentence with brain-twisting ramifications. I give the following by no means isolated example:

Trifling incidents recorded on Wolf's behalf or by Wolf himself, that "as early as November 1875 he had found his first pupil in an engineer, who took lessons from him for three hours weekly, at a gulden an hour" (we can assume that Mahler, in his search for piano pupils, was no less prompt), that "Professor Fuchs. . . gave me [Wolf] a ticket for a reserved seat in the circle [for a Philharmonic concert of 9 January 1876]", must equally have been Mahler's experience; and though Mahler, it is said, was no great concert- or opera-goer, the list of events Wolf attended during his Conservatoire period (Wagner's concerts and operas apart) throws further light on the musical atmosphere in Vienna in the 1870s and is suggestive of the composers that the students might have debated among themselves. (pp. 53-4)

I wonder whether Mitchell has read, or remembered, Tovey's criticism of Mahler's Third to the effect that "on internal evidence it was written during a holiday at Llanfairpwllgwyngyllgogerychwyrndrobwlantysiliogogoch". I believe, indeed, that the sort of intricately involved or marathon construction that can be a positive asset in Mahler, Joyce or Faulkner, where simultaneous planes of

thought may be intended, can only be a handicap in expository essay-writing. Pray you, avoid it. There is also some apparent mis-ordering of his notes, as we see from such redundancies as:

Epstein, for example, Mahler's piano teacher, was an intimate member of the Brahms circle. . . (p. 63)

Epstein, for example, Mahler's piano teacher and, to a degree, patron, was an intimate of the Brahms circle. . . (p. 97)

There are three biographical chapters *per se*, which occupy 115 pages, and divide the narrative into the periods 1860-75 (birth and childhood), 1875-78 (conservatory years), and 1878-80 (the painful beginnings of his musical career). The first and third of these provide the least documentation for a biographer to build on; the Conservatoire period is quite well documented, providing, as Mitchell laments, much scattered information about everything but what would now interest us most: his actual student compositions, and how they were received. This part of the book contains six photographic plates, including a late copy of Mahler's birth certificate (chiefly to settle a long-standing dispute concerning his correct birthday), and a number of hitherto little-known early portraits. The reason I said that I hope there will be more than one edition is that immediately on publication Mitchell wrote me: "I am already appalled at the number of misprints, misspellings and other incomprehensible errors." It would be both churlish and fruitless for me to attempt to list these here, as I would surely miss many more than the author himself has already caught, and his preface expresses his desire to print "corrections of fact and substance as an appendix to the second volume". This is only a repetition of the publishing problem which Mahler himself had with his symphonies all his life, and which continues to linger 48 years after his death.

As an example of the hazards of having to construct a mountain of biographical conjecture out of a molehill of established fact, I give the following concerning one of the lost fragments of Mahler's youth, his

libretto and possible sketches for an opera to be named "*Rübezahl*":

The amount of history that attaches itself to *Rübezahl* is extraordinary. Long after Mahler had given up all thought of composing the opera, when the music, or part of it, had been utilized elsewhere, the topic of *Rübezahl* recurs in his letters. From Hamburg, thirteen years after he had announced to Löhr that *Berggeist* [mountain sprites or trolls] were unwelcome, he wrote to Max Marschalk, a Berlin music critic and composer:

"Don't give another thought to poor *Rübezahl*! I have grown out of it all. My searching for it amongst my papers was only one of those momentary impulses. I can imagine that you too—who confront the matter with a detached attitude—will no longer be able to get anything out of this youthful fantasy. After all, I was chiefly guided by the wish to find a subject for you."

It seems that Mahler had turned over in his mind the possibility of Marschalk setting his youthful libretto. He not only looked out the libretto but appears to have sent it to Marschalk; and then to have had second thoughts. None the less, the episode shows that Mahler had preserved his text across the years, that his "youthful fantasy", however defective when viewed dispassionately, still retained for him a certain glamour. It is impossible, despite the frustrating absence of the music, not to feel *Rübezahl* as a work of special significance in Mahler's early development. He never did, in fact, quite grow out of it. (pp. 138-9)

The third paragraph appears faulty to me, for I can find no indication in the letter itself that Mahler actually did send the libretto to Marschalk. If any sequence of events can be constructed from Mahler's words, it would seem closer to the following: (1) Marschalk told Mahler he was looking for an opera subject. (2) Mahler suggested "*Rübezahl*", and mentioned his own uncomposed libretto. (3) Marschalk urged him to dig it out, but with a view rather to Mahler's composing it himself. (Marschalk's attitude to it on his own behalf was "detached".) (4) Mahler searched for it on a "momentary impulse", but then thought better of it, both for himself and Marschalk. (5) He was

perhaps again asked by Marschalk if he would compose the opera, and replied as quoted. In the next paragraph, Mitchell mentions that the libretto remained in the possession of Mahler and his sister until a few years before his death, at which time he presumably destroyed it. If he had sent it to Marschalk at the time of the letter, the "second thoughts" would surely have been Marschalk's, not his. This is but one example of how variously such fragmentary references in personal letters may be interpreted when unsupported by any other documentation, and constitutes the chief problem of the strictly biographical matter in this book.

But if it is frustrating to try to construct suppositions about formative works no longer extant, how much more so to discuss works that *do* exist, but which one is not permitted to examine at first hand! Such is the case of *Waldmärchen* (*Forest Tale*), the manuscript of the completely unknown first part of *Das klagende Lied*, reported to have been for many years in the possession of Mr. Alfred Rosé, a nephew of Mahler, first in Europe and now in Canada. It seems that this rejected *Waldmärchen* is considerably longer than either of the two parts of the cantata which Mahler allowed to be published, and that Rosé once prepared orchestral parts and had it performed, under his own direction, in pre-war Brno (1934) and Vienna (1935). Mitchell preserves a meticulous courtesy toward all his sources of reference, but one may detect an underlying natural resentment that only a brief analysis of the *Waldmärchen*, not the manuscript itself, was made available to him in preparing this book. "It is my hope," he writes in his list of acknowledgments, "that the generous spirit which has furnished me with much significant descriptive detail will one day permit the autographs themselves to become part of Mahler's creative legacy," an obvious and apt reference to the Vienna archives of the newly-founded International Gustav Mahler Society.

Owing to the impossibility of quoting any actual musical material from this important manuscript, the descriptive analysis in German which Rosé did supply

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assumes a considerable significance in discussing *Das klagende Lied* as a creative whole. Since Mitchell devotes, as I said, 55 pages of his book to the whole work, I regret that he has chosen to translate and quote only the first five sentences and the closing sentence of Rosé's essay (pp. 155-6), and hope that he will be able to give it in full in the projected appendix to his second volume. He also quotes extensively, however, from a shorter descriptive account of the music by Hans Holländer, who also participated in the pre-war performances. This is by no means as detailed as Rosé's analysis, of which Mitchell kindly supplied me with a copy. From the original German text, incidentally, it appears that the words "a call of a fifth, *f*" (that is, *forte*), in the third sentence of Mitchell's translation, should read "a call of a fifth in F minor" (bottom of p. 155).

The lesser juvenilia, up to the *Lieder eines fahrenden Gesellen* (1883-5), are discussed in the remaining 58 pages of the analytical part of his book. There are actually some two dozen of these to be covered, and since most of them are purely conjectural, the most exciting highlights of this portion of the book are naturally those few instances where a fragment or a complete unpublished manuscript is actually in existence. The most extensive of these is the complete first movement of a conservatory Quartet for Piano and Strings

in A minor preserved by Alma Mahler. I don't believe this has been discussed before, and not only does Mitchell analyze the movement in some detail but also he reproduces as Plate VII the first page of the manuscript itself. Two song fragments in Mne. Mahler's possession are also discussed: *Im wunderschönen Monat Mai*, and a song in D minor to an unidentified text (c. 1876-9). Three further songs owned by Rosé, *Im Lenz*, *Winterlied*, and *Maitanz im Grünen* (1880), can again be only briefly referred to at second hand.

Mahler's first published works, and the only ones in print from this period other than *Das klagende Lied*, are the five songs that later become Volume I of the *Lieder aus der Jugendzeit* (1880-3), and these of course Mitchell gives the full treatment (27 pages!), with copious examples. Other plates show the evolution in three stages of a single passage ("O Wunder, was nun da begann!") from *Das klagende Lied*: early sketch, an early score, and the final published score. Still another shows an early sketch for the final page of the published Part I, with the inscription "Sunday, 21 March, 1880". One cannot praise too highly the use which Mitchell makes of all these materials in his musical analyses. The whole book is rounded out by 36 pages of notes and a comprehensive index. Mistakes or no, I believe this will be a definitive source of reference for a long time.

Other books received last month

HANDEL (Second Edition, Revised), by Herbert Weinstock. Knopf, \$7.50.

BROADWAY, U. S. S. R., by Faubion Bowers. Thomas Nelson & Sons, \$5.

THE LITERARY CLEF: An Anthology of Letters and Writings by French Composers, compiled and translated by Edward Lockspeiser. Calder (London), distributed in America by Taplinger Publishing Co., respectively 25s and \$5.

CONVERSATIONS WITH IGOR STRAVINSKY, by Igor Stravinsky and Robert Craft. Doubleday, \$4.

ETHEL SMYTH: A Biography, by

Christopher St. John. Longmans, Green & Co., \$6.75.

CONVERSATIONS WITH TOSCANINI, by B. H. Haggin. Doubleday, \$4.

THE VAN CLIBURN LEGEND, by Abram Chasins with Villa Stiles. Doubleday, \$3.95.

ELECTRONICS FOR EVERYONE (Revised Edition), by Monroe Upton. Devin-Adair, \$6.95.

DICTIONARY OF MUSIC (Revised Edition), compiled by Eric Blom. E. P. Dutton & Co., \$5.

Record Reviews

(including stereo[®])

THERE IS IN SOULS a sympathy with sounds, and as the mind is pitched the ear is pleased with melting airs or martial, brisk or grave; some chord in unison with what we hear is touched within us, and the heart replies.

—William Cowper

Music of Leroy Anderson: *Sandpaper Ballet; Forgotten Dreams; Serenata; Trumpeter's Lullaby; Penny-Whistle Song; Sleigh Ride; Bugler's Holiday; Irish Suite.* Eastman-Rochester "Pops" Orchestra conducted by Frederick Fennell. Mercury Stereo SR-90009, \$5.95.

⑧ HERE'S a thoroughly delightful survey of Anderson's genius for the catchy tune. The performances could best be termed smooth and efficient, although they lack a certain sparkle which is essential if this music is to realize its full personality. The recording is too close-up for my taste, but the stereo is magnificent, and fills in the middle with a solid body of sound.

—D.H.M.

J. S. BACH: *Violin Concerto in E (BWV 1042); Felix Ayo (violin); I Musici; Violin Concerto in A minor (BWV 1041); Roberto Michelucci (violin); I Musici; Concerto for Two Violins in D minor (BWV 1043); Ayo and Michelucci (violins); I Musici.* Epic LC-3553, \$4.98.

(Three Concerti)
Erlih, Merckel, Pro Arte.... Ducretet DTL-93067
(E, A Minor)
Grumiaux, Guller Orch..... Epic LC-3342

▲ THE first recording of Bach by I Musici to reach this country is welcome in every respect. These three concerti have

appeared together on a single disc several times in the past, most notably on a discontinued Ducretet-Thomson release under Kurt Redel. Redel now has his first genuine challenge in these impeccable performances by a group formerly associated only with Italian music. After comparing the two recordings, I find I Musici slightly ahead. Messrs. Ayo and Michelucci play in the cool, highly accomplished manner characteristic of the group's member-soloists. Their tones are clean and ample in body, more ingratiating than the occasionally pinched sounds produced by Erlih and Merckel. I Musici's soloists are supported by a beautiful-sounding string section and the tempi, leisurely as compared to Redel's, are ideally suited to the demands of both the music and the soloists. Of currently available recordings, Arthur Grumiaux's performances are highly desirable, but his uneconomical coupling of only the E major and A minor concerti vitiates their competitiveness. The engineers have given more than their customary attention to this latest I Musici release because the failing of many of their past discs—the virtual inaudibility of the harpsichord continuo—has been corrected to a considerable degree.

—H.G.

And why not on the piano?

By MAX SERBIN

WHAT BACH touched in every field of musical endeavor he expanded to new and unheard-of proportions, enlarging old forms into towering structures, infusing grandeur and sublimity into everything. After him, nothing could be added to the art of counterpoint. Others were content to follow in his footsteps, equaling him, perhaps, but certainly not surpassing him. For Bach, music was a vehicle of prayer. Most of his work was devoted to that purpose, and a sharp line cannot be drawn between the sacred and secular as regards form. He was a highly religious man tinged with the German mysticism of the baroque. It is of special interest, then, to scrutinize what is perhaps his greatest secular work, the so-called Goldberg Variations.

Goldberg was a promising pupil brought to him by Count Kaiserling. To quote the early biographer, Forkel: "The Count once said to Bach that he should like to have some clavier pieces for his Goldberg, which should be of such a soft and somewhat lively character that he might be a little cheered up by them in his sleepless nights. Bach thought he could best fulfill this wish by variations, which, on account of the constant sameness of the fundamental harmony, he had hitherto considered as an ungrateful task. But as at this time all his works were models of art, these variations also became such under his hand. This is, indeed, the only model of the kind that he has left us." Forkel actually understates the master's achievement. The instrumental variation form reaches back into the sixteenth century,

and Bach found it too limiting to express his needs. By combining it with the passacaglia, he transformed it into an imposing edifice.

The question of performing an eighteenth-century work on a modern piano is a complex one. Much keyboard music of the pre-romantic period sounds well on any keyboard contemporary with that era, whether it be a harpsichord, virginal, or clavichord. The son of Bach, Carl Phillip Emanuel, wrote keyboard works for clavichord and fortepiano, both capable of some nuances and dynamics. The harpsichord, while incapable of yielding dynamics and volume, possesses colorations that the piano lacks. Today's piano has diverged greatly from its predecessor, which, incidentally, was the clavichord and not the harpsichord. The mechanism of the harpsichord ensures equal loudness of tone for all notes, giving them a sharpness and glitter lacking in our piano. As the clavichord could be controlled to a degree, soundwise, we find Bach writing the Three-Part Inventions for this instrument "to develop a cantabile style of playing".

I cannot resist quoting at this point a famous violinist who recently celebrated the 50th anniversary of his American debut by tossing off this statement: "Just think if the piano as we know it had existed in Bach's time. Even today we hear musicians wanting new instruments, to create new sounds. In music, as in science, genius is always ahead of its time—and technique is always behind." What obtuseness and lack of understanding! Every style in music is perfectly shaped to the resources at the composer's hand. This is common sense, and it has been from the beginning of music history. Moonshining over what a composer would have done if he had lived in another time

J. S. BACH: *Goldberg Variations* (BWV 988); Rosalyn Tureck (piano). Capitol-EMI set GBR-7134, four sides, \$9.96.
Landowska.....Victor LM-1080
Gould.....Col. ML-5060

is idle speculation. One cannot dissociate a composition from its style or its instrumentation without playing some havoc with the music.

It would be visionary, however, to ask music lovers to hear Bach's keyboard music on clavichord and harpsichord only. Thousands of people hear Bach in the gaudy orchestral transcriptions of our day who might otherwise never know his greatest masterpieces. Piano performances are surely not so far removed from the original spirit. And it does not always follow, either, that a harpsichordist is desirable because he is performing on the instrument familiar to Bach—better a sensitive pianist than an indifferent harpsichordist. The purist cannot stop the performance of early music on modern instruments. He can only hope that the performer will keep the intentions of the

composer in mind. Very few of them do.

Miss Tureck has distinguished herself for many years by her dignified and sympathetic approach to Bach in the tradition of Harold Samuel. She has evidently devoted great care to her interpretations. Her touch is solid and even, harpsichord-like, rather than liquid. Compared to other performances of the Goldberg Variations, hers is straightforward, avoiding dynamic gradations except those of loud and soft. It is decidedly in the class of the remarkable Landowska harpsichord recording, and certainly better recorded. Landowska is a "free" and highly emotional interpreter, with a strongly developed "rhythm within rhythm". Glenn Gould's interpretation seems to me impossibly grotesque; its "grand manner" displays no understanding of the baroque style, albeit the playing *per se* is beautiful.

BEETHOVEN: *Concerto No. 3 in C minor*, Op. 37; Rudolf Firkusny (piano) with the Philharmonia Orchestra conducted by Walter Susskind. Capitol P-8468, \$4.98, or Stereo SP-8468, \$5.98.

Same; Paul Badura-Skoda (piano) with the Vienna State Opera Orchestra conducted by Hermann Scherchen. Westminster XWN-18799 \$4.98.

⑧ **FIRKUSNY** is one of the most respected of artists among musicians, but he has had the reputation of being rather cold and impersonal in his interpretations. If ever a concerted attempt were made (no pun intended) to dispel such an impression, this release alone would serve the purpose admirably. The Third Concerto is a combination of the more delicate, Haydnesque elements of early Beethoven with the more bold, virtuosic and original qualities of his later periods. Firkusny handles this cross-section of musical speech with the utmost maturity, richness, and sensitivity. His quiet, spiritual approach to the *Largo* is memorable. Even in the fastest passages, his tone is always mellow and tender. Susskind's support is practically beyond criticism. The Badura-Skoda-Scherchen release has much to recommend it, though it is not in the same class. Badura-Skoda's playing, though always thoughtful and controlled, has neither the tonal

subtlety nor the warmth of Firkusny's. Nor does Scherchen display Susskind's masterly control of orchestral textures and sustained lyrical utterances. In recording, Capitol has a slight edge over Westminster in richness and depth. —D.H.M.

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BEETHOVEN: *Concerto No. 4 in G*, Op. 58; Friedrich Wuehrer (piano) with the Bamberg Symphony conducted by Jonel Perlea. Stereovox STPL-510.640, \$5.95.

Gilels. Angel Stereo S-35511
⑧ **ALTHOUGH** technically not so difficult as the "Emperor", this concerto embodies subtle moods of wistfulness, delicacy, and sweetness which few performances achieve. In this one, the approach is quite heavy and virtuosic. Tonal fabrics which should be blended into the background stand out in strongly etched fashion. Part of the fault could be the recording, which is very close, and in effect keeps the whole under microscopic examination. —D.H.M.

•
BEETHOVEN: *Overtures—Fidelio; Leonore No. 3; Coriolanus; Prometheus; Egmont*; Berlin Philharmonic Orchestra conducted by Rudolf Kempe. Capitol-EMI G-7140, \$4.98.

Walter N. Y. Phil. Columbia ML-5232
Klemperer, Phil. Angel 35258

▲ **KEMPE'S** realizations are surprisingly

commonplace and, to my taste, weak in dramatic vitality. In part this opinion reflects my preference for slower tempi throughout, but a decidedly limited dynamic spectrum and a paucity of inner tension are also contributing factors. An unusual number of ragged entrances in the

brass and strings mars the usually fine work of this orchestra. A lack of focus seems to characterize Capitol-EMI's engineering. In *Prometheus* the supporting voices sometimes cover those instruments carrying the melodic line. All concerned have done better than this. —A.K.

Will there ever be a definitive Ninth?

UNFORTUNATELY, progress has a way of working only one side of the street. Those to whom there could be only one Ninth Symphony must now face the fact that the Toscanini recording is sonically out of date, even though they still find the performance definitive. As a matter of fact, the Maestro himself would hardly have given it that word. It was, perhaps, the best he could do at the time the recording was made, but had he lived and

continued to conduct he would not have been content to rest his case upon it. Actually, human frailty rules out the possibility of a definitive Ninth; fortunately the very size of Beethoven's conception invites a variety of interpretations. Another great conductor and Beethoven specialist left us an unforgettable Ninth, though he too was unsatisfied with his work. This was the recording taken at the actual performance in Bayreuth on the occasion of the reinauguration of the festival in 1951. The conductor was Furtwängler. I understand he intended to replace the recording, but he did not live to carry out the plan.

Now, here are two new and impressive recordings. As it happens, they may very well be the last monophonic versions we will be called upon to review; in a sense they are already obsolete, for this music needs all the space the new techniques can give it. Still, in all fairness they sound remarkably well played through the stereophonic system. [Decca's stereo issue is beautifully spacious; Angel's will be released this month.—Ed.]

Klemperer has been resoundingly hailed in England for his performances of all the Beethoven symphonies, and some of these have reached us in recorded form. His Ninth starts bravely indeed, and for the first two movements one gets the impression that this may be the performance for which we have been waiting. The portentous opening is powerfully realized, and the *Scherzo*, with its magnificent drum-claps, is among the most exciting I have ever heard. But alas, something goes wrong in the *Adagio*. The sound of the orchestra here is superb, but the fast tempo makes this exalted movement seem

BEETHOVEN: *Symphony No. 9* ("Choral"); *Leonore Overture No. 3*; *Egmont Overture*; Irmgaard Seefried (soprano); Maureen Forrester (contralto); Ernst Haefliger (tenor); Dietrich Fischer-Dieskau (baritone); Berlin Philharmonic Orchestra and Choir of St. Hedwig's Cathedral conducted by Ferenc Fricsay. Decca set DXB-157, four sides, \$9.96, or Ⓢ Stereo DXB-7157, \$11.96.

BEETHOVEN: *Symphony No. 9* ("Choral"); Aase Nordmo-Loeving (soprano); Christa Ludwig (contralto); Waldemar Kmentt (tenor); Hans Hotter (basso); Philharmonia Orchestra and Chorus conducted by Otto Klemperer. *Egmont—Incidental Music*; Birgit Nilsson (soprano); Philharmonia Orchestra conducted by Otto Klemperer. Angel set 35577-B, four sides, \$9.96, or Ⓢ Stereo SB-3577, \$11.96.

BEETHOVEN: *Egmont — Incidental Music, Op. 84*; *Symphony No. 1, Op. 21*; Friederike Sailer (soprano); Peter Mosbacher (narrator); Symphony Orchestra of the Southwest German Radio Baden-Baden; Orchestra der Wiener Musikgesellschaft, conducted by Edouard van Remoortel. Vox PL-10.870, \$4.98.

quite inconsequential. Nor does the final movement redeem the whole. Hotter's voice is no longer equal to the high-flying bass part, and the quartet is not well-matched. The chorus has terrific power, but this is rather too much for the orchestra.

Fricsay's performance comes off better. His reading places somewhere between the energy of Klemperer and the magnificent sweep of Furtwängler. The slow movement here has its full power (Fricsay takes 17:40 minutes as against Klemperer's 14:45 and Furtwängler's 19:34). The chorus and the solo quartet are exceptional in the finale; the balance is generally good; Fischer-Dieskau's opening recitative is overamplified. Taking performance and recording together, this seems to me the best Ninth on records today.

As filler, Fricsay devotes a side to two favorite overtures in authoritative performances. Klemperer gives us the overture, the two songs and *Clärchen's Death* from *Egmont*. The purely orchestral parts are finely dramatic, but I find Birgit Nilsson disappointing in *Clärchen's* lieder. Like so many other sopranos she has trouble with the tessitura of *Freudvoll und leidvoll*. Frieder, like Sailer, who sings these songs in a complete recording of the *Egmont* music with Van Remoortel, has a more appropriate voice and a good sense of style, but unfortunately she is too near the microphone. The orchestral portions of this recording may not be up to Klemperer's, but there are more of them, and there is an effective narrator. Since the Westminster version led by Scherchen, with Magda Laszlo as *Clärchen*, is no longer available, this will have to serve. There is a good, straightforward reading of the First Symphony as a coupling.

—P.L.M.

BERLIOZ: *Harold in Italy, Op. 16*; William Primrose (viola); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2228, \$4.98.

▲THIS is the second time that Primrose has joined the BSO in a recording of this work. He has also recorded it with Beecham. Despite the fact that the Bostonians were just a bit more properly

ostentatious under Koussevitzky, the verdict belongs to this release because of the quality of sound. Primrose understands the manic personality of Berlioz, and he also knows when the composer is constrained. The merit of this performance is that these opposed viewpoints are mingled correctly and in place.—A.C.

BRAHMS: *Variations on a Theme of Haydn, Op. 56a; Academic Festival Overture, Op. 80; Tragic Overture, Op. 81*; Concertgebouw Orchestra of Amsterdam conducted by Eduard Van Beinum. Richmond B-19024, \$1.98.

(Brahms-Haydn)
Toscanini, N. Y. Philharmonic. Camden CAL-326
(Academic, Tragic)
Walter, N. Y. Phil. Columbia ML-5232

▲ALL are adequate, with here and there a spark of real imaginative inspiration, as in the fourth and fifth Haydn Variations. But Van Beinum's method includes needless restraint in tempi and dourness of disposition, and the total effect is not impressive. Better can be had in these works, and even at this price in the case of Op. 56a. —A.K.

BRUCKNER: *Symphony No. 4 in E flat* ("Romantic"); Vienna Symphony Orchestra conducted by Otto Klemperer. Vox PL-11, 200, \$4.98.

▲THIS is a reissue of the old Vox PL-6930, with top billing now reserved for the new popularity of Dr. Klemperer, not for Herr Professor Bruckner. However, this performance cannot be recommended, except to those who enjoy collecting oddities (like Stokowski's recording of the *Russian Easter Overture* with a baritone singer substituted for a solo trombone). Klemperer's little Stokowski-ism is to create 64 bars of most un-Brucknerish-sounding viola *solo* from a passage in the *Andante* which the composer scored for the ensemble violas. (The performance is otherwise in the Bruckner-Gesellschaft edition as edited by Haas.) The passage is the one which Donald Tovey affectionately dubbed "Sir Charles Grandison's oak-panelled room", with its "seven phrases, all ending in full closes or half-closes, all four bars long except the last but one." The result, he concluded, is curious: "The thing that is oftenest re-

peated and always expanded, the vast main theme, is welcomed whenever it returns; while, as Johnson would have said, 'the attention retires' from even a single return of the episode." Steinberg solved that problem (on Capitol P-8352) simply by leaving it out the second time; but in order to make a "correct" join he left out the main theme too. The only trouble with the movement, then, as Deryck Cooke pointed out, was that the two emotional climaxes came right on top of one another, like Ossa on Pelion (or vice versa). Obviously the only thing to do with Bruckner is to "love him or leave him". For all its *longueur*, some people find the oak-panelled room, with its mournful violas surrounded by *pizzicati* from all the other strings, strangely moving—including myself. But if Tovey thought it sounded a little "square", he should have heard it Klemperer's way!

—J.D.

●
CHOPIN: *Fantasia in F minor, Op. 40; Trois nouvelles études (No. 1 in F minor; No. 2 in A flat; No. 3 in D flat); Barcarolle in F sharp minor, Op. 60; Berceuse in D flat, Op. 57; Impromptu No. 1 in A flat, Op. 29; Impromptu No. 2 in F sharp, Op. 36; Impromptu No. 3 in G flat, Op. 51; Fantasia-impromptu in C sharp minor, Op. 66; Artur Rubinstein (piano). RCA Victor LM-2277, \$4.98.*

▲NOTHING more could be asked of Rubinstein's delivery of anything here. Perhaps there should be a bit more impetuosity in the first of the *Nouvelles études*, but this a matter of my own taste rather than an insufficiency on Rubinstein's part. Some might like to wish away the finger slips scattered throughout. Yet erasure of these might somehow lessen the wondrous spontaneity and caressing flexibility that this great keyboard poet pours into these glistening performances. For the pianists and musicologists it might be noted that an unusual edition of the *Barcarolle* is employed; I am not familiar with this version of the Introduction. It only remains to reiterate that this is a record of rare artistry, spanning an enormous gamut of dynamic and projective

ingenuity, and one that should be bought despite the indifferent to bad reproduction of the instrument.

—A.K.

●
CHOPIN: *24 Études, Opp. 10, 25; Paul Badura-Skoda (piano). Westminster XWN-18811, \$4.98.*

CHOPIN: *24 Études Opp. 10, 25; Andante Spianato and Grand Polonaise Brillante; Bolero; Berceuse; Louis Kentner (piano) Capitol-EMI GBR-7162, \$9.96.*

▲IT is with Chopin that Badura-Skoda reaches a little out of his element. He does not possess the bigness of tone nor the fiery temperament necessary to many of these pieces. By the same token, those emphasizing a clear, rippling effect, such as the Op. 10, Nos. 2 and 7, are expertly realized. And others of a more lyrical content benefit from Badura-Skoda's sensitive touch. Kentner is stylistically much more authoritative. When he plays the *Étude* in octaves, sparks fly. It is true that he is prone to a somewhat melodramatic stop-and-go in the more song-like passages, but for the most part he exercises good taste, playing with the distinction of a mature artist. The definitive recording of the complete *Études* is, however, yet to come.

—D.H.M.

●
CHOPIN: *Preludes, Op. 28; Moura Lympany (piano); Capitol EMI G-7145, \$4.98.*

Rubinstein RCA Victor LM-1163

▲THE one thing that becomes increasingly apparent as one listens to these readings is that Miss Lympany, artist though she has elsewhere shown herself to be, seems not to understand the Preludes. Whatever the projective inadequacies, and there are many, there is above all an almost total absence of insight into the style. Chopin develops each of these sketches upon a single unifying rhythmic, metric, or harmonic pattern, or one that combines two or more of these elements. The two exceptions are Nos. 13 in F sharp and 15 in D flat, which are built in an A-B-A form. Once this unifying thread is broken by the introduction of extraneous liberties (as distinct from interpretative nuance), or simply by indifferent definition as is also the case here, the whole point of the

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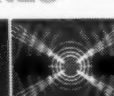
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piece is lost. Suffice it to say that a simple, careful adherence to what the composer had written would have made for a vast improvement here. The technical demands of Nos. 16 in B flat minor and No. 24 in D minor in particular are not met. Nor is the sound satisfactory. —A.K.

★
CHOPIN: *Nocturnes in E flat, Op. 9, No. 2; in E minor, Op. 72, No. 1; in B, Op. 62, No. 1; in C minor, Op. 48, No. 1; Leonid Hambro (piano). Kapp KCL-9016, \$3.98.*

▲HAMBRO'S excellent pianism is nothing new to New Yorkers, who know him as a member of the Philharmonic and a frequent performer in chamber music ensembles over WQXR. As a Chopin stylist, Hambro does not span the expressive extremities of drama and delicacy that are to be found in the realizations of Rubinstein and Horowitz—nor does anyone else—but his performances contain enough of these elements to rate them as superior to most. As always, the musicianship is first-rate. The reproduction is neatly achieved, save for tape slips in the Op. 9, No. 2, but the surfaces abound in static. —A.K.

★
DEBUSSY: *Pantomime; Clair de lune; Pierrot; Apparition; Ariettes oubliées; Noël des Enfants qui n'ont plus de Maison; Beau Soir; Mandoline; Fantoches; Les Ingénus; Le Temps a laissé son manteau; Les Cloches; Romance; Zéphyr; Rondeau; Paysage sentimental; L'échelonnement des Haies; Pierrette Alarie (soprano); Allan Rogers (piano). Westminster XWN-18778, \$4.98.*

▲IT is striking how Debussy's vocal style developed from the early *Beau Soir* to his final song, *Noël des Enfants qui n'ont plus de Maison*. Though not arranged in chronological order, there are enough of these songs to demonstrate his progress. The first four on the program, until recently unknown, belong to the early eighties (*Clair de lune* must not be confused with the later setting of Verlaine's poem or with the all too familiar piano piece). Lily Pons and Erna Berger have both given us some of these songs, but to

my mind neither emerged quite so triumphantly as does Miss Alarie. She has the high flexible voice for which the songs call, and she has a youthful zest. *Pierrot* is perhaps the most attractive of the four, with its quotation from the old song, *Au clair de la lune*. *Romance* and *Beau Soir* require a good sustained legato, and this also Miss Alarie provides. She has imagination: note her handling of the words *une vapeur surnaturelle*. Beyond any question this program provides the finest singing I have heard from the soprano. Her tone is consistently round and clear, her phrasing musicianly and logical. For a good cross-section of Debussy songs one can do no better than this record. The jacket notes, however, consisting mainly of texts and translations, are printed in such fine type that I suspect few will be able to read them.

—P.L.M.

★
DEBUSSY: *Printemps; Danse* (orch. Ravel); **TURINA:** *Danzas Fantásticas; La Procesión del Rocío*; Royal Philharmonic Orchestra conducted by Robert Irving. Capitol-EMI G-3130, \$4.98, or Stereo SG-7130, \$5.98.

⑤DESPITE a fairly good representation on records, Turina's name remains unfamiliar to the great majority. His output is recognizably Spanish from first note to last. Nor does the constancy of the Iberian manner make his music stiff-backed; its rhythmic life takes care of that. His "Fantastic Dances" has the swaying magnetism that enfolds within its lines a Hispanic type of impressionism. The effect of the indigenous speech with the evocative French accent is equivalent to a hot-cold concoction. This brand of music needs a conductor who does not confuse the two, but keeps them each in correct apportionment. Irving does a persuasive job. For a conductor to maintain such a *tenax propositi* is an artistic achievement. In the Debussy the lyricism of the score is clear, and the energy is not dissipated, so that the orchestral pigments may be displayed above all else. This, too, marks excellent conductorial insight. I have always been delighted with Ravel's wonderful orchestral version of the *Danse*.

Such partnership is exciting. It reminds one of the Bach-Mozart affiliation. Stereo or mono, this disc offers a perfection of sound that cannot be argued. —A.C.

•
DVOŘÁK: *String Quartet No. 3 in E flat, Op. 51; String Quartet No. 6 in F, Op. 96 ("American")*; Netherlands String Quartet. Epic LC-3490, \$4.98.

▲THIS ensemble has an understanding mastery of the medium, and yet their initial release has certain chamber-music violations. Having heard their New York debut, I awaited this recording because I was of the opinion that a magnificent addition had been made to the quartet families. I have not changed that opinion, but it is impossible to exonerate the Netherlands from the charge of suppressing their inner voices here (or, stating the matter more advantageously, of allow-

ing the first violin an over-extravagant role). Their tone is rich, less than sweet, but of handy intensity. This makes out-of-tune playing (especially of chords) become highlighted. And the first violin tends to play sharp. End of negative report. The positive points include an absorption of the special naturalness that surrounds Dvořák's chamber music. The playing of Op. 51 elucidates the sparkling Czech flavor and the composer's liking for the dance idea of smooth rhythms controlling the minor-key puppet in the major-key box. Especially compelling is the first movement; here the Hollanders make the music flow like the Moldau. In the Op. 96 the deviations are few, but they are made at crucial cadential points, resulting in a set of "dips" in the central line of the work. The conclusion (as orchestral as four strings can be) is

An incomplete but otherwise perfect 'Sylvia'

DÉLIBES: *Sylvia* ("complete"); London Symphony Orchestra conducted by Anatole Fistoulari; Mercury set OL2-106, \$7.96, or Stereo SR2-9006, \$11.90.

⑧HAVE you ever listened to a performance which, by the delivery of the first minute or so of music, you instinctively felt would be perfect? Such is this stunning delineation of *Sylvia*, for the high promise of the opening *Prelude* is more than fulfilled by all that follows. Nothing, more, short of the actual stage presentation, could be asked in the way of atmosphere, melting grace, humor, and sheer fire where called for. The powers that be at Mercury insist that both they and Fistoulari have been scrupulous in presenting *Sylvia* exactly as Délibes intended it, which is to say (as they interpret this) without the *Pas des Esclaves* and (Sylvia's) *Waltz Variation* to be found in the third act (Scene 16) of the present-day score. I am sorry. They are wrong. These sequences appear in the original score and they belong in any performance that purports to be complete. This defect aside, a truly superb job has been done by all, Cyril Beaumont (whose excellent liner notes fill the two inside covers of this

handsome package), and the engineers included. —A.K.

•
DÉLIBES: *Coppélia* (complete); Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury set OL-2-105, \$7.96.

Ansermet, Suisse Romande. . . London LL-1717/18
▲DORATI'S treatment of Délibes' often charming ballet score is a delight, and easily on a par with the excellent version by Ansermet recently issued on London. The two, however, adopt widely differing procedures. Dorati is inclined to be intense and dramatic, often attempting (successfully) to project the stage action. Ansermet views matters more coolly, placing prime stress upon the orchestration itself, to which he brings a glowing transparency. There is less drive in the Swiss conductor's account, but more subtlety. Both performances are complete save for a minor and insignificant cut (forty-one bars in Scene 25—"La Discorde et La Guerre") of repetitive material in the Mercury album. Both also are beautifully recorded. I couldn't possibly express a preference between them; either is that good. —A.K.

properly gay. More recordings from this group will be welcome. The faults enumerated may reflect only the struggle to solve the intricacies of recorded performance. —A.C.

•
DVOŘÁK: *Symphony No. 4 in G, Op. 88*; Cleveland Orchestra conducted by George Szell. Epic LC-3532, \$4.98, or Stereo BC-1015, \$5.98.

Barbirolli Mercury 50162
Sawallisch Angel 35214
Silvestri Angel 35622

⑤**SZELL'S** second recording of this masterpiece (the previous version is still available on London LL-488 with the Concertgebouw Orchestra of Amsterdam) is the first to be made in the acoustically rebuilt home of the Cleveland Orchestra, Severance Hall. Altogether it is an excellent example of both fine recording techniques and a superb orchestra under a brilliant conductor. The playing of these musicians under Szell leaves almost nothing to be desired; the sound of the orchestra is rich and spacious, and the devotion lavished on the work itself by Szell is manifest. There are almost no bad performances on records of this symphony, so that the prospective purchaser of this work is faced with the problem of deciding among at least four very superior renditions. Economically, this Epic disc is the least attractive, for the remaining three all include another short piece in addition to the symphony. My personal preference is for the Barbirolli reading, an exceptionally warm, tender, and yet hair-raising interpretation which is unfortunately not nearly so well recorded as the present Epic release. —I.K.

•
ELGAR: *Pomp and Circumstance Marches, Op. 39 (Nos. 1 to 5)*; **BLISS:** *Suite—Things to Come; Welcome to the Queen*; London Symphony Orchestra conducted by Sir Arthur Bliss. Victor LM-2257, \$4.98, or Stereo LSC-2257, \$5.98.

⑧**WHILE** the *Pomp and Circumstance Marches* are tolerable, the Bliss pieces I find rather dull and uninspired. Both *Things to Come* and *Welcome to the Queen* seem to me fine examples of musical hyperbole: lots of effects but little of real substance or interest. The performances

are suitably regal, brassy, and on the pompous side. Victor's sound has a slightly "pinched" quality as if the so-called "presence" range had been unduly emphasized. Otherwise, the stereo sonics are impressively spacious. —P.C.P.

•
FALLA: *Nights in the Gardens of Spain; The Miller's Dance* from "The Three Cornered Hat"; **GRANADOS:** *The Maiden and the Nightingale; Andaluza, Op. 5, No. 5; ALBÉNIZ: Suite Española, No. 3: Sevillana; Cantos de España, No. 4: Córdoba*; **MOMPOU:** *Canco I Dansa*; Artur Rubinstein (piano) with the San Francisco Symphony Orchestra conducted by Enrique Jorda. RCA Victor LM-2181, \$4.98.

(Nights)
Soriano, Argentina London LL-1738
Novaes, Swarowsky Vox PL-8520
Casadesus, Mitropoulos Columbia ML-5172

▲**ALTHOUGH** Rubinstein was known for years as a specialist in the Hispanic idiom, I must plead ignorance of this phase of his artistry. Regarding these performances I must venture what is probably a minority opinion, for I feel that this music is better left to those who may possess a less spectacular technique and not so much sophistication, but who *do* have a closer ethnic identification, and to whom the rhythmic and atmospheric requisites come more naturally. Rubinstein's unquestionably great qualities of temperament and stylistic insight are better revealed in other areas. —A.K.

•
GIULIANI: *Concerto for Guitar and String Quartet* (with R. Dubinsky, I. Barshai, R. Barshai, and V. Berlinsky); **IVANOV-KRAMSKOY:** *Variations on Russian Themes* (with Orchestra of Folk Instruments conducted by Nikola Anosov); *Prelude in D minor*; **J. S. BACH-SEGOVIA:** *Courante*; **MAL-ATS:** *Spanish Serenade*; **VISOTSKY:** *Variations on the Russian Folksong "Spinning Wheel"*. Alexander Ivanov-Kramskoy (guitar). Monitor MC-2024, \$4.98.

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can course smoothly and with gentility. The minor miscellany also serves an expressive, *sotto voce* suavity as opposed to flamenco dialect. Even in the folk transcriptions, where we might expect grandiose effects, the artist spins a translucent web that charms. One's amazement comes not from dizzying volleys and crashes but rather from a technique in which "after-ping" is nowhere, but nowhere, heard. Like the art of Segovia, it warms without overheating.

—J.B.L.

● **HAYDN:** *Sonata in E flat; Sonata in C; Fantasia in C; Andante con Variazioni; Sonata in E minor*; Wilhelm Backhaus (piano). London Stereo CS-6060, \$4.98.

⑧ BACKHAUS takes a solidly classical approach here. The tendency towards heavy-handedness suggests a style more suited to the late Beethoven sonatas, perhaps, than these Haydn works. This is but a minor quibble, however, in the face of such over-all superb artistry. The whole is, in short, logical and well executed. The sound of the piano is marvelously realistic: it is right in the listening room, with no imagination required.

—P.C.P.

● **HAYDN:** *Theresa Mass*; Catherine Rowe (soprano), Margaret Tobias (alto), Donald Sullivan (tenor), Paul Matthen (bass), M. I. T. Choral Society, Symphony-orchestra Graunke conducted by Klaus Liepmann. Music at M. I. T. CS-58, \$3.95.

▲ THIS *Missa solennis* in B flat known as the *Theresienmesse* is the twelfth of the fourteen Masses composed by Haydn, and in official numbering the tenth of those preserved (though actually now the eleventh). It was written in 1799, presumably in honor not of the famous Empress Maria Theresa of Austria, but of an Empress of the same name who was the second spouse of Emperor Francis II. It is a noble work, full of fine music. There needs to be no defense of any recording of it: on the contrary, it is a pity that this part of the composer's output is not more evenly represented on records. There was a previous (though not entirely ideal) recording of this particular work, with the

late Clemens Krauss conducting, on Vox (PL-6740), but due to the appalling attrition in that company's catalogue it has long been out of print. This new version is thus doubly welcome. Formerly represented on Unicorn Records (which has been bought up and reorganized by Kapp), Liepmann and the M. I. T. people apparently have now fallen back on their own resources and are recording on their own. This particular disc is presumably the first of a renewed "Music at M. I. T." series. In a sense, the name of the series is a misnomer here, for this performance was recorded not at M. I. T. but in Munich, on July 26, 1958, at a concert in connection with the celebration of that city's 800th anniversary. The orchestra, one assumes, takes its name from Kurt Graunke, a conductor prominent on the Bavarian scene. This is a fine performance, clear and vigorous. The chorus sings cleanly. The soloists, all Americans, are generally good, although the fine voice of Paul Matthen, too long absent from recordings, is not really at its best here. The recording, which was mastered by Peter Bartók, is excellent for a "live" taping, but the balance occasionally is not in the best focus and surely would have been better under studio conditions. Contrary to standard practice in such cases, the engineers have not split the *Credo* down the middle to make for even spacing on both sides, but have put it entirely on the second side. The result is, however, that this second side, though a not extraordinary twenty-five minutes in duration, has some distortion and fuzziness in the innermost grooves. Another point of concern is the orchestral scoring: customarily, this Mass is performed with a full complement of winds, but here we have only two trumpets with the strings and timpani (no organ, either). The more economical (and sometimes remarkably effective) scoring is not uncommon in Haydn's Masses—he used it, for example, in the *Lord Nelson*—but if there is some musicological reason for using it instead of the customary fuller one we ought to be told it. The notes provide no clue. This notwithstanding, the release is a credit to all concerned, and it is a recording that

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true Haydn admirers will want to own. [This release may be ordered from the Director of Music, Room 14N-236, M. I. T., Cambridge 39, Mass. The postpaid price is \$4.15.—Ed.] —J.W.B.

KHACHATURIAN: *Symphony No. 2* (1942); State Radio Orchestra of the U. S. S. R. conducted by Nathan Rachlin. M-G-M GC-30002, \$3.98.

▲COMPARED to other recent works by state-controlled composers, this symphony has considerable integrity and occasionally even depth. Regarding style, however, Khachaturian borrows from numerous sources—all Russian—forming a strange eclectic patchwork. Most evident of all is the influence of Prokofiev. Allusions to the brooding Shostakovich of the 11th Symphony are present in the connective material. At the beginning of the second movement we are suddenly in the world of Mussorgsky, then almost immediately back to Prokofiev. The third movement has a less derivative flavor, but only because of the oriental tinge in the main theme. The stirring finale has fewer bor-

rowed ideas than elsewhere, and displays undeniable creative talent. Of course, it is always a mistake to expect utter originality. But should we not hope for something more than the near-quotes which permeate this work? The sound is slightly dead, but more nearly hi-fi than Russian tapes tend to be. —D.H.M.

●
LALANDE: *Motets, Exaltabo te, Deus meus rex, and Nisi Dominus*; Édith Selig (soprano), Jeannine Collard (contralto), André Meurant, Jean-Jacques Lesueur (tenors), Xavier Depraz (bass), Philippe Caillard Vocal Ensemble, Jean-Marie Leclair Instrumental Ensemble conducted by Louis Frémaux. Westminster XWN-18784, \$4.98.

LALANDE: MARCHAND: *Cantiques spirituels*; Nadine Sautereau (soprano), Jeannine Collard (mezzo - soprano), Michel Hamel (tenor), Camille Maurane (baritone), Laurence Boulay (harpsichord), Jean-Marie Leclair Instrumental Ensemble conducted by Louis Frémaux. Westminster XWN-18792, \$4.98.

▲BOTH of these recordings suggest the

An orchestration lesson by a master teacher

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HANSON: "Merry Mount" *Suite*; Eastman-Rochester Orchestra conducted (with narration) by Howard Hanson. Mercury MG-50175, \$3.98.

▲SEVERAL recent recordings have been of great aid to the pedagogue, but it has remained for Mercury to produce this first attempt to codify the science of orchestration via the dissection of a work, from the working tools (the individual instruments) through a consideration of the product these produce (combination of sound qualities) onto the final structure (the musical composition itself). Hanson must have approached his task with some trepidation. For it is rather easy to report one's own practices but most difficult to convince that these will serve others. What he proves, however, is valid no matter what technique is involved, for the presentation is based on basic sonic facts. Listening to this disc is like being a "sidewalk engineer". Each instrument

and family is considered in terms of Hanson's score for the opera, "Merry Mount". This is also lush, charged music that causes no listening problem. The team that produced this unusual recording deserves congratulations. It would be interesting to have Hanson's analysis of another composer's work, similarly narrated from the podium. The Mercury sound is magnificent. —A.C.

Hanson conducting a rehearsal



wealth of good music that can exist within the framework of a uniform style that tends to make everything in it sound largely alike to modern ears. In no case is any of this music, nor either of the composers, "great" in the full sense of the word. But both men were skillful and sensitive musicians, and their music is very beautiful without any pretensions to immortality. The record containing the two motets by Michel-Richard de Lalande (1657-1727) forms a nice companion disc to an earlier one from the same source featuring two similar works by the same composer (XWN-18537, reviewed ARG, January, 1958, p. 212). These two are, respectively Psalms CXLIV and CXXVI in the Vulgate, 145 and 127 in the King James Version. And speaking of the King James Version, it is regrettable that the jacket notes do not use it for their translations of the texts. For example, the opening words of the first motet, *Exaltabo te, Deus meus rex*, are rendered as "I wish to exalt you, oh my God, oh King" by the inaccurate, banal, and bumbling translation here. The king James "I will extol thee, my God, oh king", like all the rest, is far more literal and literary. The performances and recordings of these two motets, however, do not themselves suffer from this, and are really quite lovely. In the case of the other disc, the music is less stereotyped. The pieces are settings of two of the four sacred poems, called *Cantiques spirituels*, written by Racine in 1694. On the first side of this record, one of them, *Sur le bonheur des justes et le malheur des réprouvés* (*On the Happiness of the Just and the Misery of the Damned*), a poetic adaptation of Proverbs, 5, is given in two settings, one each by the other poem, *A la louange de la Charité* (*In Praise of Charity*), after I Corinthians, 13, in a single setting by Marchand. In the inevitable comparison offered by the first side, Lalande would seem to come off the poorer. But this is not necessarily a justly representative piece, and besides, the instrumental parts and a section of the continuo accompanying the two voices (soprano and mezzo here) have had to be completely reconstructed, so that this is hardly a fair basis for a judgment of the composer. Nevertheless, the two pieces

by Louis Marchand (1669-1732), both for three voices (soprano, tenor, and baritone) with instruments, are quite beautiful, in a rich and satisfying idiom which does not allow the traditional, heavily ornamented French style to become a hindrance to a flowing vocal line. One would imagine that the accompaniments (two violins alternating with two flutes, and continuo, in the first; two violins, two violas, and continuo in the second) were designed for a chamber ensemble of one player to a part, but the use of a chamber orchestra here does no real violence to the flavor of the music. The singing is on a high level. In all, most appealing. —J.W.B.

LISZT: *Transcendental Études Nos. 1 in C (Prelude), 2 in A minor (Molto vivace), 3 in F (Landscape), 5 in B flat (Will-o'-the-Wisp), 7 in E flat (Eroica), 8 in C minor (Wild Hunt), 9 in A flat (Remembrance), 10 in F minor (Allegro agitato molto), and 11 in D flat (Evening Harmonies);* Jorge Bolet (piano). RCA Victor LM-2291, \$4.98.

(Complete, 1-12)

Borovsky Vox 9690

▲EVEN the most ardent Lisztophile will, I am quite sure, agree that these fiendishly difficult pieces are far from the best of that composer's massive output. By and large the collection consists of flash and glitter, the only exceptions (on this record) being numbers three, nine, and eleven—and even these have a sizable share of bombast. Bolet, a fabulous technician, seems to be almost the ideal interpreter, and in fact he is able to bring out more musical worth from the *Études* than most other pianists. In emphasizing this, however, Bolet probably chooses the wisest path, for his performances are thereby extremely convincing. To wish for an even more extroverted approach, in the manner of a Horowitz, would possibly be quibbling. It is a pity that the complete collection of twelve could not have been included on one record as was the case with the Vox disc, but I am certain that crowding the entire group on this recording would have been highly detrimental to the sound of the piano here which, I must say, is outstandingly realistic. —I.K.

A compendium of the art of Lassus

IN some respects these discs may be considered together, not only in terms of their value as additions to the discography of Orlandus Lassus (or Orlando di Lasso, or Roland de Lassus), but in terms also of the reappearance of these performers. Grischkat and his singers have long been identified with the neglected literature of the baroque period and earlier. But much of their work has long been blighted by poor recording. Even so, Grischkat has achieved some notable things: his Schütz *St. Matthew Passion* (Resaissance X-49), if superseded lately, still stands up well by comparison, and his excellent Schütz *St. John Passion* remains the only available version. It is thus encouraging to find this devoted musician and his forces at last given a presentation worthy of their efforts.

Other than that, and the common authorship, these two recordings have little in common, and indeed are vastly different in content and appeal. As far as the latter of the two is concerned, the *Passio Domini nostri Jesu Christi secundum Mattheum* is a work that will be of more

interest to students and scholars than to the general public, for it is a rather monotonous and tedious affair. Not that we should be ungrateful to Vox for issuing it, for it is of great historical interest. Among other things, it demonstrates the long background of the form of Passion music in German, and thus enables one to place Schütz' towering masterpieces in this idiom and to appreciate them not as isolated phenomena but as part of a vital evolving tradition.

And just how much that tradition did evolve is indicated by the nature of this work. The narration by the Evangelist is in a simple, intoned style with little variety or really composed line, and with formalized phrase endings. Aside from the lines of Jesus, which are set in single-part music, there are no actual characters, for all the other spoken lines (be they of one character or more) are set in a two- or three-part polyphonic style. The chorus, of course, sings the lines of all crowds or groups in a polyphonic style also but it has no other role, such as the introductory and closing choruses we find in later Passion music like that of Schütz. (The text, by the way, which is the Vulgate version of Matthew 26 and 27, breaks off after verse 61 of the latter chapter instead of going on through verse 65. This leaves the Evangelist, as it were, hanging up in midair; one wonders if the engineer did not just lop off the end.) By comparison, Schütz' style is richer, more lyrical, and yet also more dramatic. But the distance between his and J. S. Bach's efforts in the

LAZZO: *Secular and Religious Choral Works*; The Swabian and Grischkat Chorales, conducted by Hans Grischkat. Vox DL-380, \$6.95.

LAZZO: *St. Matthew Passion*; Friederike Sailer (soprano), Margarete Bence (alto), Naan Poeld (tenor), August Messthaler (bass), the Swabian Chorale, conducted by Hans Grischkat. Vox DL-400, \$6.95.



Orlandus Lassus (1532-94)

field point up the actual closeness of Schütz to the older style and give some meaning to the statements about that composer's looking back in his last years, much to the confusion of his audiences.

As for this present recording, the performance is an earnest one, and the recording fine. Though no mention is made of any such thing, I am sure that I can hear some instrumental support in the choruses, perhaps an organ, but more probably a few string instruments.

The first of these two records is quite another matter. Here is a varied and vivid cross-section of Lassus' creative output in smaller forms. To be specific, the contents of this program are, of the secular works: the madrigal *Il grave de l'eta*, the todesca *Mattona mia cara*, the two madrigals *Occhi piangete*, and *Ardo, sì ma non l'amo*, the vilanesca *O là, o che bon echo*, the three lieder *Audite nova*, *Ich weiss mir ein Maidlein*, and *Baur, was trägst im Sacke?*, and finally the three

chansons *Je l'ayme bien*, *Le nuict froide et sombre*, and *Gallons qui par terre*; of the sacred works: the three Psalms *Von morgens früh mit Gottes Lob*, *Selig ist der auf Gott in Hoffnung setzt*, and *Wie lang, o Gott, in meiner Not*, and the three motets *Timor et tremor*, *Tristis est anima mea*, and *Gustate et videte*. Of all these selections, five were included recently in a release for Decca Archive: *Audite nova*, *Baur was trägst*, *Je l'ayme bien*, the inevitable *Mattona mia cara*, and the delightful, *O là, o che bon echo* are sung by the Rudolph Lamy Choir on ARC-3076, and a comparison with the latter group's more staid performances emphasizes Grischkat's zestful approach. And on ARC-3077 (which was reviewed, along with the other Archive disc, in the Nov. 1957 issue, pp. 84-86; 118-119) the Aachen Cathedral Choir under Theodor Rehmann sings *Tristis est anima mea* in a way which points up the gentle feeling in Grischkat's performance.

While these two earlier discs are still recommended, this new one seems far preferable for the average collector. For here on one record is a compendium of both secular and sacred pieces by this composer, something no other single release offers at the moment. It provides thus a superb introduction to the range of Lassus' art. The inclusion of *Timor et tremor*, one of his most remarkable and famous (if not notorious) sacred motets, is a special virtue. And there is no denying that fact that Grischkat's way with this music is that of a master. The sound is excellent save only for some annoying pre-echo, especially on the second side.

—J.W.B.

MAHLER: *Das klagende Lied*; Ilona Steingruber (soprano), Sieglinde Wagner (contralto), Erich Majkut (tenor), Vienna State Opera Orchestra and Vienna Chamber Choir conducted by Zoltan Fekete. Lyricord LL-69, \$4.98.

AS FAR as one can ascertain, Mahler's only cantata, *The Song of Lament*, has never yet been performed in concert in America. It is ostensibly an early work, composed between 1878 and 1880, ten years before the First Symphony. But

Mahler worked it over at various intervals between 1880 and 1900, and when it was finally heard for the first time in 1902 his Fifth Symphony was already in progress. Thus it occupies a position in Mahler's creativity roughly analogous to *The Firebird* in Stravinsky's—the first work to exhibit the composer's strong individuality in full flower, cherished and persistently re-examined in line with his rapidly evolving and maturing style. With that the analogy ends abruptly, for obviously

Das klagende Lied has enjoyed none of the early and lasting popular success of *L'Oiseau de Feu*, and might today be said to owe almost its sole public recognition to the present recording.

It was issued on the Mercury label in the earlier days of LP, but has now been absent from the American catalogue for several years. This new pressing by Lyricord will therefore be welcomed both by Mahler novitiates, of which there is evidently an increasing number, and by those prior devotees who had not yet progressed into such apparent bypaths before it disappeared. Due to this widening interest it is of course fruitless to complain overly of shortcomings in the presentation, of which there are any number to dwell upon. It suffices that the recording is sufficiently good to allow much of the impact of this *Sturm-und-Drang* piece to emerge in all its spontaneity, while, on the other hand, it would certainly not be difficult to improve on it today with a first-rate conductor and up-to-date recording techniques.

Apart from its value of uniqueness, the new pressing can be heard on most equipment to better advantage than the old, due to a very considerable increase in volume level. The chorus, and individual players, are really excellent; the rest passes *faute de mieux*. For those in doubt, the first voice heard is not the tenor, but Miss Wagner in a very hoarse lower register. The anonymous notes, and text in translation only (with no indication of who sings what), are retained from the old album cover but the art work (again anonymous!) is new, and quite up-to-date looking. "Ernst" Majkut is now correctly identified as Erich.

The question remains whether the work is worthy of being resurrected at all, or whether it is one of those pieces, written by all the best composers from Beethoven on down, whose best tribute is *requiescat in pace*. Well, Dika Newlin devotes a separate chapter to it in her book *Bruckner, Mahler, Schönberg*, in which she terms it "a worthy predecessor of Mahler's mature creations"; Gabriel Engel in his *Gustav Mahler, Song-Symphonist* traces through it the significant development of his charac-

teristic attitude to both symphony and song; and last of all Donald Mitchell, in the new Mahler biography reviewed in this issue, devotes nearly a quarter of his book to it. My own opinion, for what it is worth, is that *Das klagende Lied* will eventually be recognized to be as indispensable to an organic Mahler appreciation as the D Minor Concerto to Brahms or "*The Flying Dutchman*" to Wagner. I also find it a most attractive and accessible piece of music in its own right. The C minor opening, by the way, anticipates the stinging *tremolando* attack of the Second Symphony, while the sharp, heavy A minor ending anticipates the close of the Sixth, the only mature work to end in unredeemed tragedy; Mahler was more realistic than Wagner in rejecting any tacked-on redemption.

The Song of Lament was originally conceived in three parts, to Mahler's own poem from the macabre story of the same name by Ludwig Bechstein, and from *The Singing Bone* from Grimm's *Fairy Tales*. There is no evidence, as Mitchell points out, to support the popular legend that it was originally intended to be an opera. The first section was later deleted by Mahler, but has recently been performed in Europe from the unpublished manuscript. (See the Mitchell book review for further details. The section is not included in the recording.) This tale of medieval romance, mystery, supernatural vengeance and destruction is throughout a framework for Mahler's most daring early experiments in bizarre, pre-expressionist orchestration and nakedly clashing textures, all combined with an occasional angularity of vocal line not cultivated even in his later works. A complete off-stage band in addition to the full orchestra on-stage proved as upsetting to Brahms and Hanslick, the first musicians to see the score, as if Charles Ives had suddenly marched through a string quartet. Mahler's refrain "*O Leide, Weh!, o Leide!*" must have been theirs too, and has been echoed by all the latter-day *Brahminen* whenever Mahler's name is mentioned: "*Alas, alas! Ach Weh!*" It has certainly lost none of its piquancy, but it is hoped that its terrors are now over.

—J.D.

Scherchen's Mahler Second

THIS REVIEW was delayed a couple of months by a technical imperfection in the stereo recording. Earlier reviews elsewhere have mentioned a temporary power failure in one of the two stereo channels—mentioned, I might add, with no more than a pious hope that it would be corrected in a future pressing. I assumed, on the contrary, that this pressing would be as totally unacceptable to Westminster as it was to me, so instead of submitting a review I drew the company's attention to it. Readers of those earlier reviews will now be glad to know that the trouble has been corrected in a re-pressing, and anyone who still owns the faulty issue should return it at once for replacement. The power failure occurs about three-fourths of the way through side 3, at the climax of the Day of Judgment march in the finale. It begins just three bars before the recapitulation of the chorale on Celano's *Dies Irae* (page 168 of the Universal-Boosey & Hawkes score), and extends to the fourteenth bar of the chorale. For easy identification, the matrix number of the faulty surface is 593-1; the corrected one I received is 593-1D. (Look for these numbers amid the inner spiral grooves, not on the label.) Anyone who knows this finale will realize immediately why a unilateral power failure at this point destroys the musical effect of the

entire movement, especially as this is a recording with very considerable stereophonic separation and depth. It drops the listener with a jolt from the sphere of celestial harmonies into that of park band concerts with intractable P.A. systems.

And indeed, the recording was well worth doing right. Hermann Scherchen's approach to Mahler, I must say at once, is so erratic that I almost regard the present indications that he may record Mahler's complete symphonic output for stereo with "an auspicious and a dropping eye." Of those by him so far issued in the monophonic age, I definitely feel that three could stand not only re-recording but also some re-thinking on Scherchen's part: the First, Seventh and Eighth. The Fifth, and the *Adagio* from the Tenth, on the other hand, I consider as close to perfection as I have yet heard for these respective works, and I am now happy to welcome his new Second to the plus side, from an interpretative standpoint.

In some ways, I feel that the Second Symphony should be approached by a conductor like a commander mapping out a battle campaign. In the first movement, for instance, there are manifold indications of "faster", "slower", "still slower", etc., but very few *absolute* tempo indications. If one is able to think out the movement architecturally, the whole tempo structure falls into place logically. Bruno Walter *feels* that this or that tempo is right when he comes to it, but without trying to understand its function in the scheme entire. For example, he obscures the distinction between the dotted bass rhythm on p. 18 of the score and the double-dotted rhythm under the same nocturnal theme on p. 32, because there is no relation between his two tempi.

MAHLER: *Symphony No. 2 in C minor* ("Resurrection"); Mimi Coertse (soprano), Lucretia West (contralto), Vienna Academy Chorus and Vienna State Opera Orchestra conducted by Hermann Scherchen. Westminster set WXN-2229, four sides, \$9.96, or ©Stereo WST-206, \$11.96.

Klemperer, Vienna Sym. Vox PL-7012
Walter, N.Y. Phil. Col. M2L-256
Walter (Stereo) Col. M2S-601

With Scherchen there is a strong relation, and we perceive immediately how Mahler has further enhanced this sinister prowling by means of the rhythmic alteration. This leads, by a quickening and accumulation of tension, to the most dissonant passage in the symphony, through what I referred to last October as the "three consecutive *caesurae* before the hurtling plunge into the Inferno" (p. 36). Walter seems fearful of the intense agitation occasioned by these, and omits them. The sensation is a little like that second of waiting for your stomach to catch up with you in a rapidly ascending or descending elevator, as Scherchen aptly shows. The peak of dissonance is reached in that famous reiterated brass chord on p. 42 containing every note in the C minor scale. I am not sure that Leonard Bernstein was wise in choosing this page recently on TV to portray the culmination of orchestral gigantism. Something from *Heldenleben* might have served admirably, but it is harder than one might think to find such things in Mahler (virtually impossible in late Mahler), and even here Bernstein's exaggerated *gestures* of heaviness were almost a confession that it didn't sound like he thought it would. The slowest tempo of this movement is at the beginning of the coda (p. 49), and this also is realized to the full only by Scherchen.

In the main section of the *Andante moderato*, it is astonishing to observe how much more lilting Scherchen's touch is at precisely the same tempo as Walter's. In dance movements Walter is often so preoccupied with "singing tone" that he soon forgets to dance; I suspect he is not one who enjoys dancing personally. Scherchen's movement as a whole is somewhere between Klemperer's very concrete and Walter's very abstract *Ländler*: subdued, but always rhythmic.

In the *Scherzo*, Scherchen is exceedingly slow—slower even than Prohaska in the Mahler song of the "Fish Sermon" from which the music is derived (Vanguard 478). It is a deadpan sort of beat, almost somnolent, from which the shrill outcries that punctuate the movement seem to emerge like sudden bogies, quite un-

bidden, only to disappear the same way. If the E flat clarinet plays "*mit Humor*", it is a pretty grim sort of humor. That is how Scherchen sees it, and it is at least consistent with Mahler's depiction of its "unbelief, negation and disgust". But it is in the contralto song, "Primeval Light", that Scherchen makes other renditions seem perfunctory by comparison. For the soloist I still prefer mezzo Lorna Sydney under Prohaska (given as a "*Wunderhorn*" song outside the framework of the symphony), while Maureen Forrester is one of the brightest features of the Walter recording. But this song is at the opposite pole from the *Scherzo's* negation, and the truly rapturous affirmation that Scherchen imparts to it shows once again his larger, more coherent grasp of the huge symphony's structure. Loretta West's interpretation reminds me of what C. G. Burke wrote of Scherchen's great *Messiah*: "There can be no doubt that he was able to fever his people to his own intensity. The fury, awe, abnegation and pity of the chorus are too telling, too personal, to have been extorted only by discipline, and the soloists, not one with a voice of great quality, contribute some great singing of their words, by force of understanding and conviction."

This is certainly true of the choral section of the finale, which begins exactly half way through the movement. I suppose every music lover has some work of which he says, as Brahms did of "*Don Giovanni*": "That is music that no one else can interpret for me; I must interpret it in my own mind." And this finale is one I usually prefer to "hear" silently. But, as Brahms was eventually won over by Mahler's Mozart, so am I by Scherchen's Mahler. Walter has never convinced me in this finale, chiefly because he always seems afraid of the silences I love, and hurries through the general pauses as if one beat ahead of the general departure of the audience. At one time I even dreamed of performing this "Resurrection" Symphony as an Armistice celebration, with two minutes of memorial silence inserted before the sounding of the "last post" and "reveille" at that mid-point in the movement (p. 185). Scherchen's

timing here, as in its earlier occurrence on p. 140, is consummate. Not a bar nor a beat is foreshortened, pauses marked "long" are long, while bars in strict time are strict. On p. 143, where "the notes indicated are to be held longer" (horn theme), he does not distort the melody completely out of shape as Walter does, but simply imparts a lilt. One Walter innovation not in the printed score (p. 158) I can only take to be authentic, and would be happy if Scherchen and others would incorporate it: the trumpets, at the end of a rising phrase, hold their final D for an extra three bars over the chordal march of the strings, with exhilarating effect.

The hushed entry of the chorus under Scherchen is breath-taking, and without the explosive sibilants which mar that of Walter's Westminster Choir. The lower basses (singing an octave below the first basses!) are a little protrusive, as indeed they must be if heard at all, since they do not quite blend in that register. Mahler was most particular about their sounding every note, and the effect reminds me of a Russian chorus, or perhaps a small group performing some solemn motet of Josquin des Prés. (Curiously, a very similar effect occurs with the contrabassoon in the soft brass chorale on p. 148.) The Vienna choir renders a real *pianissimo* throughout, with all the subsequent gradations, and of their interpretation I

Scherchen: "nearly perfect. . . identification"



can do no better than say, with Burke, that it is "too telling, too personal" not to have been deeply and poignantly felt.

With such a nearly perfect interpretative identification, one wishes devoutly for as near perfection on the technical side. Here, however, some reservations must be stated. Westminster's recording is unusually wide-range dynamically, which in the case of this symphony means that one must be prepared to play it at an extremely high volume level if it is to sound at all natural. If, for example, I put on the opening of the finale at the maximum gain that can be borne without becoming painful, the *pp* roll on the bass drum (almost unaccompanied) into which the outburst subsides is still just barely audible. At times it seems as if the Westminster engineers have gilded the lily for once as far as dynamics are concerned—a sad mistake with a performance already so full of genuine *pianissimo* in places where so often we hear only a dreary *mezzoforte*. The last *crescendo* on side 3 (beginning p. 174) is probably the best and worst example, where the "Turkish music" is playing off-stage, and the entire string section seems suddenly to have vacated the room to keep them company. It sounds as though the recording engineers wanted to preserve the "farthest distance" effect of the other instruments, and then found that the sound of the violins had to be artificially reduced in mixing, in order not to drown them out completely. As a matter of fact, before the violins come in they are drowned out by the cellos anyway; Mahler wanted the off-stage players to be "scarcely audible", and they certainly are. A very difficult passage, and stereo hasn't helped at all. (The artificial effect is equally evident in both stereo and mono.)

At other places, reducing the volume to "apartment size" makes much of the music sound pinched and withdrawn. Even at full volume it is never a very full-bodied sound (and this, I think, is the main source of the problem), but it has transparency and plasticity, and the stereo version has much greater depth than its stereophonic rival in the close-up Columbia sound. The Columbia can be

made to sound well at any level, the Westminster cannot. Thus the former, like so many recordings, can be used as background if desired; the latter must dominate whatever occasion evokes it. Despite the above-mentioned lapse in the violin passage, it is naturally in the choral finale, with the numerous three-dimensional indications in the score, that Westminster's perspective pays the most dividends. In stereo the soprano and contralto soloists emerge from opposite sides, with felicitous effect both in alternation ("O glaube: es geht dir nichts verloren" answered by "O glaube: du wardst nicht umsonst geboren") and in duet (the exquisite "O Schmerz, du Alldurchdringer"). I wish that the clearly marked "left" and "right" of the far-off horns (last post) answered by the equally far-off trumpet (reveille) could have been observed, and this goes for the Columbia stereo as well. But the actual tone-quality of these horns is a vast improvement in the Westminster; for once they sound really numerous and really far away.

As usual, the various percussion instruments are for the most part better recorded by Westminster. The timpani are the least impressive, being rather tinny and hollow. This, on the other hand, is the one percussive sound that Columbia handles very well in its version. Compare the flam (the military "fall in" signal) at the beginning of the *Scherzo*—the Columbia means business. With the cymbals it is just the opposite, Columbia's being a dead loss. Again, compare the wild beginning of the Judgment March (p. 155). The rute can be distinguished on Westminster, but is not of as good quality as in the Prohaska song collection. The very end, I regret to say, is pretty much of a fiasco in both albums. The organ is quite unimpressive in Columbia, and effectually absent in Westminster. The bells are even worse: ridiculously weak in one case, clangy and prosaic in the other. Much as I love this finale, I personally feel that the last 32 bars for the orchestra, after the close of the chorus, are about as melodically uninspired as Mahler ever got, and could be saved only by the most liberal application

of beautiful tone. It has been done, but not often. —J.D.

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MENDELSSOHN: *Octet in E flat, Op. 20;*

BEETHOVEN: *Septet in E flat, Op. 20;*

Chamber Music Ensemble of the Bamberg Symphony. Vox PL-11.230, \$4.98.

(Mendelssohn)
Vienna Octet.....London LL-859
(Beethoven)
Berlin Phil. Ensemble.....Decca DL-9934
Vienna Octet.....London LL-1191

▲THE technical skill and ensemble cohesiveness necessary to vitalize these works are sadly lacking in the Bamberg players. The strings are generally raspy and, in several instances during both pieces, the tempi are dragged to the brink of expiration to accommodate a struggling viola or cello solo. The Mendelssohn, despite its wonderfully dramatic opening *allegro con fuoco*, is slender enough material to require the kind of deft, playful presentation it is given by the Vienna Octet. The Octet is, however, less objectionably performed. Here we are spared the irritating tendency of the clarinet and horn players to break each legato line into quasi-staccato phrases, e. g. the opening clarinet cantilena of the *adagio cantabile* of the Septet. The Berlin recording of the Beethoven is noteworthy for its smooth wind playing as part of a witty, well-integrated whole, while the Vienna Octet strings and a high ensemble polish distinguish its version. My copy of the Vox has noisy surfaces. —H.G.

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MOZART: *Concerto No. 1 in G, K. 313;*

Concerto No. 2 in D, K. 314; Andante, K. 315; Elaine Shaffer (flute); Philharmonia Orchestra conducted by Efreim Kurtz. EMI-Capitol G-7135, \$4.98.

▲ALTHOUGH there have been several recordings of both the two flute concerti, this is the first to combine them on one record with the short *Andante in C, K. 315*, which is an alternate for the slow movement of the *Concerto No. 1*. Elaine Shaffer (Mrs. Efreim Kurtz) plays all three works with great refinement and beauty of tone; her phrasing is sensitive, and the technical obstacles of Mozart's writing have no problems for her. To say that there might have been a little more variety in color would perhaps be quibbling, for this slight

failing is characteristic of the majority of other recorded performances as well. Efrem Kurtz, though by no means renowned as a Mozart specialist, turns in a very fine accompanying job indeed. His orchestra is properly trimmed down, and he and his soloist (as one surely would expect) see eye to eye completely. Good sound.

—I.K.

MOZART: *Pianos Concertos No. 27 in B flat, K. 595, and No. 17, in G, K. 453;* Alfred Brendel (piano) with the Orchestra of the Wiener Volksoper conducted by Paul Angerer. Vox PL-11260, \$4.98.

▲**DISAPPOINTING.** Somehow, both the ethereal quality of the G major Con-

certo and the autumnal mood of the B flat (Mozart's last) elude this gifted twenty-eight-year-old pianist. He fared much better in his recent performance of the Schönberg Concerto than he does here. For Mozart, Brendel's approach is too sober and intense, his touch too heavy-handed, his pianistic habits too Lisztian. There are some interesting details (such as the soloist's playing continuo in the orchestral exposition of the G major), and some nicely turned phrases. But in general the readings are earth-bound. Nor is the sound Vox's very best. The orchestral texture is thick, the piano sounds curiously clangy in the upper octaves, and the dynamic range is limited to degrees of *forte*.

—R.C.S.

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Puccini's 'Girl'

By PETER HUGH REED

HERE IS an opera that virtually calls out for a first-rate English—no, idiomatic American—translation. Involving the characteristic language of miners, cowboys, and Indians in the Old West, its Italian script creates a vastly different impression from what Belasco, in the original drama, ever intended. The “boys” in the Polka, as we hear them here, convey the atmosphere of *banditti*. A translation would perhaps uphold the belief Puccini expressed that, with Belasco responsible for the libretto and he for the music, “we shall have the American opera.”

Puccini's “*Girl*” remains more of a music drama than an opera. For that reason, it is not a work destined for success via the phonograph, no matter how well reproduced. Given a good translation, the tables *might* be turned. Yet its music-theatrical effects really need a theater,

where the surging orchestral score can be even more brilliantly and tellingly exploited than it is here by Franco Capuana, so superbly aided by stereo sound. It must be admitted that the London engineers have done a remarkable job, but it remains a poor substitute for the real thing in the opera house. Of course, that might be said of any recording.

Your reviewer was fortunate to have been in New York in 1911 to hear the original cast do “*Girl*” at the Metropolitan—Caruso, Destinn, and Amato. He believes that these singers never have been seriously challenged. However, considering that I was then in my early teens, my judgment may be considered a vestige of the enthusiasm of youth. Be that as it may, I heard the opera later with Raisa, Rimini, and a Greek tenor by the name of Lappas, and only the Minnie held her own with Destinn. Still later I heard Jeritza, Edward Johnson, and Tibbett, with only Johnson emerging on a par with the “class of 1911”.

Of the three principals here, Tebaldi does the best all-around singing, despite the fact some high tones are either strident or strained. Puccini conceived a grueling tessitura for both soprano and tenor which none I have ever heard has been able to conceal. Del Monaco sings the role of Johnson in his lustiest style, without ever getting “under the skin” of the character. Caruso and Edward Johnson both conveyed the primitive poetic qualities of the bandit which seem to evade Del Monaco. The only real aria, Johnson's *Ch'ella mi creda*, is virtually tossed out the window.

Cornell MacNeil, the American baritone making his record debut in a complete opera, is particularly praiseworthy for his vocal and dramatic artistry. And Giorgio Tozzi, as Jake Wallace, the vagabond-minstrel, also deserves commendation.

To appreciate “*The Girl of the Golden West*”, the purchaser of this set should be ready to sit with either the libretto or the score in hand during the whole opera. In

PUCCINI: “*La Fanciulla del West*”; Renata Tebaldi (Minnie), Mario Del Monaco (Dick Johnson), Cornell MacNeil (Jack Rance), Giorgio Tozzi (Jake Wallace), Piero DiPalma (Nick), Silvio Maionica (Ashby, Wells Fargo agent), others, Chorus and Orchestra of the Accademia di Santa Cecilia, Rome, conducted by Franco Capuana. London Stereo set OSA-1306, six sides, \$17.94.

MacNeil: “particularly praiseworthy”



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this way, he will best appreciate the musical abilities of Puccini, including especially his deft handling of crowds. The composer's eschewal of set pieces, in contrast to his earlier works, results in the or-

chestra's being a strong protagonist. What a pity that the singing could not have been in the appropriate style, rather than one alien to the locale as well as the time. But that was Puccini's fault, after all.

Rachmaninoff, once removed By RAFAEL KAMMERER

WHATEVER evaluation posterity will put upon the works of Rachmaninoff, his music, despite the snubbings of the *avant-garde*, continues to gain in popularity. Not so well known, but just as effective, are the transcriptions with which he enriched the literature of the piano. Like Busoni and Godowsky, he was a masterly transcriber. Unfortunately—because he was also the most prolifically “phonogenic” of all recording pianists to date—many of the recordings Rachmaninoff made of his own works, including the transcriptions, are still gathering dust in RCA Victor's vaults. [Another Camden reissue is due this month.—Ed.] Until these are resurrected from what Sir Thomas Browne called “the iniquity of oblivion”, we shall have to be content with, and grateful for, such discs as this one by the eminent young New Zealand pianist Colin Horsley.

While we miss here the distinctive stamp that Rachmaninoff impressed upon his playing—the sharp, biting, rhythmic accentuations and that demonic quality that often erupted from deep down inside the man and forced him to take chances no other pianist with the possible exception of Moisevitch ever dared to take in his

own music—we cannot afford to let the dead hands of the past, even when they are the hands of Rachmaninoff himself, blind us to the excellences of the present.

Horsley, in this generous and judicious sampling of the Preludes and Transcriptions, takes no chances nor does he try to ape Rachmaninoff's style in any other way. He does, however, bring to them an affinity to the idiom; he plays them with real affection. Having probed them deeply, he comes up with his own soundings. If he is more successful with the Preludes than he is with the transcriptions that is perhaps only natural. Rachmaninoff had a way of transmuting other men's music into something that was more intimately personal than his own original creations.

In playing his transcriptions Rachmaninoff had a habit of letting his fancy roam where it would—as can be attested by those fortunate enough to own Rachmaninoff's recordings of the Mendelssohn, Schubert, and Kreisler pieces featured in Horsley's list. And it is just in these works that one misses most the Rachmaninoff “touch” in Horsley's playing. On the other hand, viewing it from a different angle, the New Zealander succeeds in toning down the Rachmaninoff in *The Booklet* and letting the Schubert shine forth, and I cannot say which I like best.

The pianist succeeds admirably, too, in communicating the Slavic melancholy of the Preludes in E flat (Op. 23) and B minor, and he makes a haunting poem of the G major. A kind of wistful yearning permeates his playing of these, which is also rhythmically free and flexible. Horsley's feel for rubato and the natural curve of the phrase stand him in good stead throughout. He handles the more virtuosic pieces with skillful dexterity rather than brilliancy. The clear, bell-like quality of the piano is faithfully reproduced.

RACHMANINOFF: Preludes and Transcriptions. *Preludes: Op. 23, No. 6 in E flat; Op. 32, Nos. 1 in C, 5 in G, 12 in G sharp minor, 3 in E, 10 in B minor, 4 in E minor, 13 in D flat. Transcriptions: Scherzo from “A Midsummer Night's Dream” (Mendelssohn), The Lilacs (Rachmaninoff), Lullaby (Tchaikovsky), The Flight of the Bumble-bee (Rimsky-Korsakov), Gopak (Mussorgsky), Minuet from “L'Arlésienne” (Bizet), The Brooklet (Schubert), and Liebesleid (Kreisler). Colin Horsley (piano). Capitol-EMI G-7136, \$4.98.*

RAVEL: *Bolero*; **BERLIOZ:** "Benvenuto Cellini" Overture; "Corsair" Overture; Paris Conservatory Orchestra conducted by Charles Munch. Richmond B-19001, \$1.98.

▲MUNCH'S tendency to amend his views on a given work (sometimes, indeed, within the brief span of one week-end's concerts) has perhaps never been so strikingly demonstrated as in the differences between this 1947 *Bolero* and the performance on RCA Victor disc LM-1984, recorded with the Boston Symphony in 1956. The earlier taping, which clocks in at sixteen minutes and thirty-five seconds and has a metric span of 66 to 69 to the quarter note (Ravel indicated in the score that he wanted the piece played at 72), is dismal and plodding. The more recent endeavor, consuming a mere thirteen minutes and thirty-eight seconds, sets out at 76 to the quarter and ends up at a rousing 88. If the latter is not exactly what the composer had in mind, it is as exciting a performance as is to be heard on records. Munch's insight into Berlioz always was unique. The reproduction is not up to Richmond's previous best. —A.K.

RAVEL: *Chants populaires; Histoires naturelles; Trois Chansons; Cinq Mélodies populaires grecques; Noël des Jouets; La Sainte; Sur l'Herbe; Pierette* Alarie (soprano); Allan Rogers (piano). Westminster XWN-18789, \$4.98.

▲THE gifted Miss Alarie sings the Spanish, French and Italian popular songs in their original languages, and the contrast among them is quite striking. In the first she gives too much, works too hard, and we miss the natural and pure beauty of her voice. But no sooner is she back in the French language than she comes happily into her own. The singing of the rest of the program is for the most part very fine. The *Histoires naturelles* have many nice touches, as when the singer all but yawns saying *Elles sont lasses de l'admirer*. The three *Chansons*, originally for mixed chorus, are well done, though I would prefer a simpler approach to the lovely *Trois beaux oiseaux de paradis*. The more sustained of the Greek

songs come off best; once or twice in the others the voice seems pinched. The charming *Noël* has a climax that is almost too much for Alarie's light voice, but *Sainte* and *Sur L'herbe* are delightfully done. The soprano is unusual among coloraturas in that she is also mistress of lyrical moods. And her diction is excellent. Rogers' playing of the piano parts deserves a word of praise. —P.L.M.

RAVEL: *Piano Concerto in G; d'INDY: Symphony on a French Mountain Air, Op. 25*; Nicole Henriot-Schweitzer (piano); Boston Symphony Orchestra conducted by Charles Munch. RCA Victor LM-2271, \$4.98, or Stereo LSC-2271, \$5.98.

Blancard, Ansermet.....London LL-797
Michelangeli, Gracis.....Angel 35567
(d'Indy)

Casadesus, Munch.....Columbia ML-4298

§THESE are very exciting performances. The Ravel in particular is a complete delight, receiving not only a stimulating interpretation, which emphasizes the jazz elements of the score as does no other currently available version, but also a recording that brings out every detail in the orchestra in the most brilliant manner imaginable. Mme. Henriot-Schweitzer performs the difficult piano part with style and great verve, but it is Munch who must take most of the credit for this vital, witty reading. The *Symphony on a French Mountain Air* unfortunately is not quite so well recorded, but musically it is quite satisfactory. The sound is restricted, even slightly distorted in the loudest passages, and the balance between piano and orchestra is much less favorable to the piano than in the Ravel. Even so, it is preferable in this respect to the older Casadesus-Munch collaboration, which was and still is a practically ideal interpretation. Munch's newer version proves anew that this work is more of a symphony with piano obbligato than a concerto; with this in mind one can better appreciate the conductor's mastery of the score. —I.K.

RIMSKY-KORSAKOV: *Suite from "Le Coq D'or"; PROKOFIEV: Suite from "The Love for Three Oranges", Op. 33*; Pittsburgh Symphony Orchestra con-

ducted by William Steinberg. Capitol P-8445, \$4.98, or Stereo SP-8445, \$5.98.

(Rimsky-Korsakov)
Fiedler, Boston Pops. RCA Victor LM-2100
(Prokofiev)
Dorati, London Symphony. Mercury MG-50157

ⓈEXTREMELY well played, but short on idiomatic penetration. The biting sarcasm, tongue-in-cheek humor, and diabolical qualities of Prokofiev's youthful writing are only partially revealed. The voluptuous and mystic orientalism of Rimsky-Korsakov's lush score needs a fuller body of sound and more atmosphere than Steinberg supplies. The Wedding Procession in particular lacks a much-needed exuberance and dynamic contrast after the lengthy sections of lyricism and thinner scoring that have preceded it. For me, Fiedler's version of these excerpts is still tops, and Dorati's probing realization of the "*Love For Three Oranges*" music likewise remains the recommended version. The sound here is big and beautiful. —A.K.

●
SAINT-SAËNS: *Concerto No. 4 in C minor*; **MILHAUD:** *Le Carnaval d'Aix*; Gränt Johannesen (piano); Philharmonia Orchestra conducted by Georges Tzipine Capitol-EMI G-7151, \$4.98.

(Saint-Saëns)
Casadesus, Rodzinski. Columbia ML-4246

▲BOTH works are played very capably, but the main item of interest probably will be the Milhaud. Taken from a *ballet chanté* entitled *Salade*, originally produced in 1924 with choreography by Massine and décor by Braque, the music was re-worked two years later as twelve short numbers for piano and orchestra. Milhaud has kept the original concept of the ballet, with its *commedia dell'arte* characters, and the piece emerges as light and frothy—in short, a complete delight for those who enjoy the *Suite Provençale*, *Suite Française*, or *Scaramouche* style of the composer. The Saint-Saëns is performed very effectively, if without the drama of the older Casadesus recording or the impact of the much older Cortot set (DM-367), which has not been transferred to LP. Johannesen plays with good style, however, and one feels that he has the music very well in hand. The sound is some-

what distant but extremely good nevertheless. —I.K.

●
SCHUBERT: *String Quartets, Nos. 1-15* (complete); *Piano Quintet Op. 115 in A* ("*Trout*"); *String Quintet in C, Op. 163*; Endres Quartet; Rolf Reinhardt (piano); Fritz Kiskalt (second cello). Vox "Boxes" VBX-4,-5,-6 (six sides each), \$6.95 each, \$20.85 complete.

▲IT would perhaps be hoping for too much that an undertaking of this size result in a whole set of performances which were consistently artistic and penetrating. One can, of course, think of ensembles which would be up to the task; unfortunately, the Endres Quartet is not of that caliber. The players give some very good performances in the course of this run, but they give some, too, which are downright poor, and the discrepancy is puzzling. At the low end of the scale is the Quartet No. 13 in A minor which, in these hands, is a pretty humdrum affair. The dynamic shaping is almost nil, and *fortes* and *pianos*, *sforzandos* and *crescendos*, are so toned down as to be practically non-existent. Nor are matters improved by careless rhythm: the very teeth are pulled from the third movement, for example, by smoothing out the biting dotted rhythm into a docile triplet figure. One is surprised that a professional group would be subject to so amateur a failing. Both the complaints registered here plague the players in other works as well, leading to performances which, though not positively bad, are simply unimaginative. On the plus side of the ledger are the "Death and the Maiden" Quartet, parts of the "Trout" Quintet, No. 10 in E flat, and No. 4 in C, with the incomparable C major Quintet somewhere in the middle. The handling of these works is expressive and well defined, and though one is conscious of a certain lack of spontaneity the music is projected life-size and with conviction. Curiously enough, the quality of the recorded sound seems to vary as much as that of the performances, sometimes striking the ear as shrill, sometimes as too resonant and almost "buzzy" in the lows, and sometimes as warm and undistorted. A case of mixed emotions, all around. —S.F.



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SCHUBERT: *Quintet in A. Op. 114* ("Trout"); Denis Matthews (piano) with members of the Vienna Konzerthaus Quartet. Vanguard VRS-1034, \$4.98, or Stereo VSD-2019, \$5.95.

⑧THE music-making here bubbles along with just the right graceful buoyancy and loving lyricism. The sound, although marred in spots by surface noise on my copy, is suitably intimate. The stereo aids immensely in creating a fine sense of presence. Highly recommended.

—P.C.P.

•
SCHUBERT: "Wanderer" Fantasy, Op. 15; **SCHUMANN:** *Fantasia in C, Op. 17*; Leonard Shure (piano). Epic LC-3508, \$4.98.

(Schubert)
Grafmann.....RCA Victor LM-2012
(Schumann)
Casadesu.....Columbia ML-5146

▲THERE can be no question about Shure's dedication to these masterworks. His approach to both bespeaks deep feeling. The Schubert, especially, is played with lofty eloquence. Its less outspoken moments are delivered with winning simplicity and great expressivity. Schumann's Op. 17 would have benefited from a greater breadth of style and a bit more plasticity of phrasing. But even so, the dramatic strength and earnestness that is poured into this performance cannot help but be persuasive. In all, this is rewarding musicianship on a level of purpose that is not often encountered. The recorded sound is clean, but dry. George Jellinek's liner notes are especially engaging and informative. —A.K.

•
SCHUMANN: *Cello Concerto in A minor*;

TCHAIKOVSKY: *Variations on a Rococo Theme*; Pierre Fournier (cello), Philharmonia Orchestra conducted by Sir Malcolm Sargent. Angel Stereo S-35397, \$5.98.

⑧THE Schumann Concerto I have never found to be a particularly ingratiating piece, but there is no mistaking the superb manner in which it is presented here. Both the Concerto and the Tchaikovsky Variations are given performances of polished elegance by Fournier and Sargent. Characterized by vigor and smooth-

ness of tone, Fournier's playing leaves little to be desired. Angel's sound is clean and properly spacious except for the innermost grooves on both sides, which are a mite fuzzy. —P.C.P.

•
SCHUMANN: *Cello Concerto in A minor, Op. 129*; Mstislav Rostropovich (cello) with the Moscow Philharmonic Orchestra conducted by Samuel Samosud; *Concerto for Four Horns and Orchestra in F, Op. 86*; Y. Shapiro, B. Afanasiev, E. Starozhilov, S. Krivnetsky (horns) with the State Radio Orchestra of the U. S. S. R. conducted by Alexander Gauk. Monitor MC-2023, \$4.98.

▲TOO many conductors become almost self-conscious when they conduct Schumann, for it is still fashionable to deplore his faulty (*sic?*) orchestration. It is not veneration that leads me to the opinion that Schumann's scoring is correct; it is simply that the orchestral dress that clothes his music is *his* and his alone. Granting the right of the composer to include technical incongruities, it is especially important *not* to be slipshod in performance. One can easily find fault with the playing (the orchestral portion) of these concerti. The balances are set forth with quasi-grim determination, and the wind playing is inflexible. Only Schumann's power to spin melodic lines of exceptional design saves the day. In part, Rostropovich's playing rides side-saddle to the notes. The phrasing and delivery are proficient until the higher gamut is reached. There the sound is pinched, the sonority unpoised. Such tonal maladministration does not occur with the quadruple solo horns—who might well have had some excuse, what with the excruciating high tessitura of these parts. A horn player's artistic life is at stake when this work is performed. Accordingly, small trumpets often have been substituted for the upper soli. The romantics had no mercy for the horn: Schumann's stratospheric writing and Weber's chordal demands are merely two examples. The horn piece is worth the price of the record, in any event, not only for the successful performance but also for the haunting music. Question: why call the work a

"concerto" when it is titled a "*Konzertstück*"? The liner note mentions the latter. However, though a *Konzertstück* is correctly a one-movement piece the original designation is not ours to change.

—A.C.

•
SIBELIUS: *Symphony No. 2 in D Op. 43*; Philharmonia Orchestra conducted by Paul Kletzki. Angel Stereo S-35314, \$5.98.

⑧WITH the exception of the Finale, which is wanting somewhat in breadth, Kletzki's performance succeeds in capturing much of the moody sweep, the somber atmosphere of this symphony. The Philharmonians play with appropriate ardor and suitably thick tone. In all, quite acceptable. On the review copy, Angel's otherwise adequate sound is marred by excessive surface noise which just about drowns out the music in spots.

—P.C.P.

•
SOLER: *Quintet No. 6 in G minor for Organ and String Quartet*; Marie-Claire Alain (organ), Huguette Fernandez and Germaine Raymond (violins), Marie-Rose Guiet (viola), Jean Deferrieux (cello); **C. P. E. BACH:** *Concerto for Organ and Orchestra in E flat*; Marie-Claire Alain (organ) with the Jean-Marie Leclair Instrumental Ensemble conducted by Jean-François Paillard. Westminster-Erato XWN-18754, \$4.98.

▲THE initial recordings of these works raises the issue of prejudgment. All too often the critic, eager for some enhancement of his task by fresh, new works, and who has made this fact known innumerable times, practices the art of human folly and condemns just that for which he has pleaded. I am not overlooking this when I say that the present release is not exciting. There has been a splendid revival of interest in the music of Padre Antonio Soler. His Sonatas and especially his *Fandango* have created an intense curiosity about his other works. Sober consideration is needed to maintain this awakened attestation. The organ quintet is a denial. Soler practices his technique, does not penetrate beyond the notes themselves. This is always a danger with variation



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form. Performance and sound are both exemplary, however. The Bach is a much better work, but the choice in this case is transubstantiation. Bach (according to the truthful Burney) did not like the organ, and the few works he wrote for the instrument are mere modifications of clavier writing for the larger instrument. The fat organ sound gives the concerto a duller texture. When the original instrument is available it seems remiss to use a second choice. The playing of the Leclair Ensemble is assured and elegant. —A.C.

●
SPOHR: *Nonette in F, Op. 31*; Members of The Fine Arts Quartet and The New York Woodwind Quintet. Concert-Disc Stereo CS-201, \$6.95.

⑧ACCORDING to the jacket notes, hearing this *Nonette* should make one agree that its composer is unjustly neglected these days. Having heard it, I feel no particular urge for more Spohr. Everything is quite pleasant and proper, to be sure, but certainly not inspired. The performance is polished and skillful, however, and Concert-Disc's sound is generally excellent. Perhaps I should add that my review copy was badly warped, so that tracking distortions occurred in several spots. Presumably this will not be so of other pressings. —P.C.P.

●
Strauss Family Album: Johann, Sr.: *Lorelei Rheinklänge, Op. 154*; **Johann,**

STRAVINSKY: *Apollon musagète*; "Renard"; Michel Sénéchal and Hugues Cuénod (tenors), Heinz Rehfuss (baritone), Xavier Déprez (bass), István Arató (cimbalom), Orchestre de la Suisse Romande conducted by Ernest Ansermet. London Stereo CS-6034, \$4.98.

STRAVINSKY: *Concerto for Piano and Wind Instruments*; *Capriccio* for piano and orchestra; Nikita Magaloff (piano); L'Orchestre de la Suisse Romande conducted by Ernest Ansermet. London Stereo CS-6035, \$4.98.

STRAVINSKY: *The Fire Bird* (complete); Orchestra de la Suisse Romande con-

Jr.: "A Night in Venice" Overture; *Egyptian March, Op. 335*; *Eljen a Magyar Polka*; **Josef:** *Aquarellen Waltz, Op. 258*; *Music of the Spheres, Op. 235*; **Eduard:** *Doctrinen Waltz, Op. 79*; *Bahn Frei Polka, Op. 45*; Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury Stereo SR-90178, \$5.95.

⑧THIS album is refreshing for its contents more than for its performances. The music contained is—praise be—different from that usually presented on discs of this sort, which provides at the very least a welcome change. The playing is somewhat less effervescent than the music, unfortunately. Dorati takes things a bit too squarely and thus not very charmingly. Mercury's stereo sonics strike me as not very spacious sounding, although clean and wide-range. —P.C.P.

●
R. STRAUSS: *Also Sprach Zarathustra*; Berlin Philharmonic Orchestra conducted by Karl Böhm. Decca DL-9999, \$3.98, or Stereo 79999, \$5.98.

Krauss.....London LL-232
Reiner.....Victor LM-1806

⑧THIS tremendously effective tone poem has received few LP performances of late. The last was Reiner's supercharged interpretation of several years ago, which was considered to be a recording milestone. Brilliant as it was, that interpretation, for me at least, never recalled the warmth of the old Koussevitzky shellac album

ducted by Ernest Ansermet. London Stereo CS-6017, \$4.98.

STRAVINSKY: *Le sacre du printemps*; Orchestre de la Suisse Romande conducted by Ernest Ansermet. London Stereo CS-6031, \$4.98.

⑧THESE are reissues of recordings that were reviewed at length upon their monophonic release. Whether or not one goes along altogether with Ansermet's way of conducting the early works as if they were late works—to me the literality does them a disservice—there is surely no gainsaying the composer's own enthusiastic endorsement of his most dedicated exponent. The stereo sound is uniformly magnificent. —J.L.

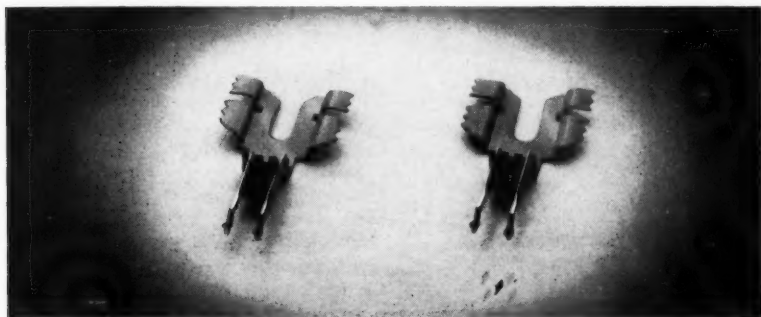
(DM-257), which for a short time was reissued on Camden CAL-173. Until that performance is duplicated, the new version by Böhm can be recommended most heartily. This is a powerful interpretation, completely in the Strauss style, which is exceptionally well played and recorded. The opening brass fanfares, with the important timpani part, still do not have the dramatic breadth of Koussevitzky's old reading, but the performance as a whole is most impressive. The sound of the orchestra, although somewhat distant, is very well captured. Here is a fine showpiece for any large living room.

—I.K.

R. STRAUSS: *Suite from "Der Rosenkavalier"; Till Eulenspiegel's Merry Pranks, Op. 28;* Minneapolis Symphony Orchestra conducted by Antal Dorati. Mercury Stereo SR-90099, \$5.95.

⑤DORATI's way with *Till* foregoes a certain amount of the pungent humor in the score, but the "*Rosenkavalier*" Suite is altogether a delight. The exalted charm of this music is very much present, and the orchestra plays with a virtuosic glitter. Mercury's stereodisc engineering is typically excellent here. The level is quite high, making for tracking problems on some systems. Separation is superb

—P.C.P.



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'Capriccio'
—probably
the most
civilized and
urbane opera
ever written

IT IS a reassuring thought that whereas critics are mortal, great works of art are not. If certain of the long-eared gentry have been able to prejudice their readers against Richard Strauss' later operas, they have not been able to damage the works themselves in the slightest, and misguided souls are free to discover their freshness and beauty at any time.

Angel's new complete recording of "Capriccio" offers an admirable opportunity for music lovers who have been told that the later Strauss was "written out" to test this judgment. If I am not greatly mistaken, they will be ready to plant a dunce's cap on any writer who has spread these comments once they have absorbed this lovely score.

"Capriccio" is probably the most civilized and urbane opera ever written. It is concerned with esthetics, but in terms of human life and temperament. Thus, it combines a marvelous freedom of wit and fancy with profound human insight, and it is suffused with that sunset glow which pervades all of Strauss' later music. The characters exist—they are neither puppets nor symbols—yet through them and the tenuous story we feel larger issues looming. The problem of words and music in opera is, of course, the main subject, but beyond



The composer, right, and his librettist, the conductor Clemens Krauss

R. STRAUSS: "*Capriccio*" (*A Conversation Piece for Music in One Act*), *Op. 85*; Elisabeth Schwarzkopf (The Countess); Eberhard Wächter (The Count, her brother); Nicolai Gedda (Flamand, a Musician); Dietrich Fischer-Dieskau (Olivier, a Poet); Hans Hotter (La Roche, the Theater Director); Christa

Ludwig (The Actress Clairon); Rudolf Christ (Monsieur Taupe); Anna Moffo (An Italian Soprano); Dermot Troy (An Italian Tenor); Karl Schmitt-Walter (The Major-Domo); others; Philharmonia Orchestra conducted by Wolfgang Sawallisch. Angel set 3580-C/L, six sides, \$15.94 or \$11.94.

this, the authors ruminate on man's relation to art and the role of beauty in human existence. Considering that most operas are concerned with cheap little stabbings and poisonings by stupid little nobodies, or the childish love affairs of repellent egotists, it will be seen that "*Capriccio*" is something rare and treasureable.

Like all great opera composers, Richard Strauss spent much of his life worrying about librettos. He had been singularly fortunate in his collaboration with the sensitive Austrian poet Hugo von Hofmannsthal, who wrote the librettos for "*Elektra*" (Dresden, 1909), "*Der Rosenkavalier*" (Dresden, 1911), "*Ariadne auf Naxos*" (Second Version, Vienna, 1916), "*Die Frau ohne Schatten*" (Vienna, 1919), "*Die ägyptische Helena*" (Dresden, 1928), and "*Arabella*" (Dresden, 1933).

When Hofmannsthal died in 1929, the artistic as well as the personal loss to Strauss was immeasurable. For twenty years he had used only texts by Hofmannsthal or himself. But he looked about him for another partner, and finally lit upon Stefan Zweig, who, like Hofmannsthal, was an extremely sensitive and psychologically subtle and complex artist. The blight of Nazism made short shrift of this promising partnership. The work upon which they collaborated, "*The Silent Woman*", was banned after its third performance in Dresden in 1935, and the two reluctantly agreed that they could not continue. With Strauss in Germany, a librettist outside was bound to be looked upon askance by the political bigwigs, even if he was not Jewish. Zweig was to end in despair and suicide in South America, but Strauss was to live on into gloriously productive final years.

In 1934, Zweig had mentioned to Strauss a libretto by the Abbate Giovanni Battista

Casti (1724-1803): *Prima la musica e poi le parole*. This opera-parody had been set by Antonio Salieri and had been given its première on Feb. 7, 1786, during a festivity at Schönbrunn which was also memorable for the première of Mozart's "*Der Schauspieldirektor*". In the years after 1934 Strauss composed three operas to librettos by Josef Gregor: "*Friedenstag*" (Munich, 1938), "*Daphne*" (Dresden, 1938), and "*Die Liebe der Danae*" (Salzburg, 1952). But in 1939 he turned again to the Casti comedy.

In writing to Clemens Krauss, at that time director of the Munich State Opera, Strauss said: "I do not want to write just another opera. . . . With Casti I would like to do something unusual, a treatise on dramaturgy, a theatrical fugue." The scenario and libretto for "*Capriccio*" grew out of the discussions and correspondence of the two men, and on Feb. 24, 1941, Strauss had finished the music except for the final scoring. "*Capriccio*" had its première in Munich on Oct. 28, 1942, with Viorica Orsuleac, Krauss' wife, as the Countess, and Krauss himself conducting. Strauss was deeply moved. He remarked after the performance: "I can do no better." It was his farewell to opera, though he was to live on until 1949 and to produce some of his tenderest, wisest, and most revealing music in those years.

It is characteristic of "*Capriccio*" that one of the leading characters (Flamand, the composer) has written a string sextet. (Imagine Turiddu or B. F. Pinkerton writing a sextet!!). Furthermore, we hear it, as the overture to the opera. It is also characteristic that the celebrated theater director La Roche sleeps through it. "*Capriccio*" is full of delightful surprises of this kind, and Strauss comments musically on these allusions with endless resource and felicity. No sooner is the name of

Gluck mentioned than we hear a reference to "*Iphigenia in Aulis*". Later, Strauss quotes himself gracefully.

In debating the question whether words or music should dominate, Strauss the musician settles the matter with unforgettable demonstrations of musical virtuosity. Examples are the trio of the Countess, Olivier, and Flamand in Scene VI; the fugal discussion of the theme "*Wort oder Ton*" (which begins with the words "*Tanz und Musik stehen im Bann des Rhythmus*", whose verbal rhythm has shaped Strauss' theme); and above all the marvelous octet, the "laughing ensemble". These alone would make "*Capriccio*" a delight for the musician.

Angel has assembled a truly angelic cast for this performance. Elisabeth Schwarzkopf is at her best in the role of the Countess, and in the poignant final pages of the opera she will bring tears of joy to the eyes of the most hardened anti-Straussians. Splendid also are Nicolai Gedda, as Flamand, and Dietrich Fischer-Dieskau, as Olivier. Hans Hotter makes the figure of La Roche step from the disc into the room and he sings his superb monologue in masterful style. Christa Ludwig makes one feel the challenge of Clairon's personality. But praise should go also to Eberhard Wächter, who is polished as the Brother of the Countess; to Anna Moffo and Dermot Troy, as the Italian Singers; and to the others.

Wolfgang Sawallisch conducts this miraculous score with full awareness of its exquisite detail and subtle shifts of mood and humor. And the Philharmonia Orchestra proves once again that it is one of the finest in the world.

I strongly recommend that the purchaser of this album read through the libretto before he listens to the music, for he will note dozens of little touches and allusions that might escape him the first time if he were not prepared. But this is not really necessary. The music of "*Capriccio*" is beautiful enough in itself to hold any listener. Thank God for an opera that is free of homicide, suicide, and infanticide—an opera for adults!

(Robert Sabin is the distinguished Senior Editor of Musical America.)

TCHAIKOVSKY: *Violin Concerto in D, Op. 35*; **MENDELSSOHN:** *Violin Concerto in E minor, Op. 64*; Christian Ferras (violin), Philharmonia Orchestra conducted by Constantin Silvestri. Angel Stereo S-35606, \$5.98.

⑤REMEMBERING Silvestri's recent disastrous encounter with the Tchaikovsky Fourth Symphony, I must confess I was ready for the worst. However, things never really get out of hand here, but I had some anxious moments, particularly in the Tchaikovsky. The greatest fault is a general lack of expansiveness and buoyancy in both concertos. Ferras' tone is big and sweet-sounding (not, to my mind, "too lush", as D.H.M. states in the December, 1958, ARG), although he has some brief lapses in intonation as well as in co-ordination with the orchestra. Angel's engineering is satisfactory in all respects except for the size of the violin. This may not be the "fifty-foot fiddle" encountered in many releases, but it is still at least a five-footer. —P.C.P.

●
TCHAIKOVSKY: *1812 Overture, Op. 49*; *Marche slav, Op. 31*; *Francesca da Rimini, Op. 32*; Royal Philharmonic Orchestra conducted by Paul Kletzki. Angel 35621, \$4.98 or \$3.98, or Stereo S-35621, \$5.98.

(1812)
Dorati, Minneapolis.....Mercury MG-50054
(*Francesca da Rimini*)
Ormandy, Phila.....Columbia ML-5242

⑤CANNONS or no cannons (and there are none used in the *1812* here), these old war horses have never taken off like this. Kletzki makes of them fresh, exciting, and immensely engaging experiences. The lyric portions, particularly Francesca's narrative, are also most movingly unfolded. The perfect acoustics of this disc might well serve as an example to the other English branch of EMI. —A.K.

●
TCHAIKOVSKY: *1812 Overture, Op. 49*; *Capriccio Italien, Op. 45*; *Marche slav, Op. 31*; London Symphony Orchestra conducted by Kenneth Alwyn, and the Band of the Grenadier Guards conducted by Major F. J. Harris, MBE. London Stereo CS-6038. \$4.98.

⑤IT has taken very little time for record companies to realize that the *1812* is the

perfect vehicle for stereo. At this writing I count seven versions. This one is noisy. In fact, it caused my neighbors to knock furiously on the wall, while those downstairs came running up to question my apartment ethics. The performance is decidedly competent and virtuosic. Though no mention of cannon is made, the final bombastic pages are, in effect, similar to the Dorati version which, as you may remember, uses a battery of West Point guns. Other items on the disc succeed in sustaining the ear-shattering impact of the Overture. The sound is clear, with a minimum of distortion, and the stereo spreads magnificently. By the way, I wish you well in trying to explain to your neighbors that a high volume is absolutely necessary to get the full value from these recordings.

—D.H.M.

TCHAIKOVSKY: *Romeo and Juliet*; *Francesca da Rimini*; London Philharmonic Orchestra conducted by Eduard Van Beinum and the Paris Conservatory Orchestra conducted by Enrique Jorda, respectively. Richmond B-19027, \$1.98.

▲THE *Romeo and Juliet* is a competent and logical delineation, but something less than ardent or electrifying. Better is available, although not at this price, to be sure. Jorda's realization of the companion tone poem is a sturdier account with moments of real fire. The reproductions vary from middling to worse as the stylus proceeds into the record.

—A.K.

TCHAIKOVSKY: *The Sleeping Beauty* (excerpts), Op. 67; Ballet Theatre Orchestra conducted by Joseph Levine. Capitol P-8449, \$4.98.

Stokowski, Orch. RCA Victor LM-1010
Monteux, London Sym. RCA Victor LM-2177

▲INCLUDED in this album are the Introduction, March, *Pas de six*, and Fairies' Variations from the Prologue; Aurora's Variation and the Waltz from Act I; and the *Pas de quatre*, Puss-in-Boots, Bluebird *pas de deux*, Variations, and Coda, Grand *pas de deux*, The Three Ivans, Finale, and Apotheosis—all from Act III.

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vine's response is all that one could ask. So that the opening Introduction and March, the Three Ivans *divertissement*, and the mazurka Finale are delivered with great force and effectiveness. But Tchaikovsky also wrote for instruments other than the *tutti* pile driver, particularly in the languid (not here) *Pas de six*, the Act I Waltz, the variations subtitled *Candide* and *Violente*, the *Grand pas de deux*, Aurora's Variation, the female Bluebird Variation, and the Puss-in-Boots sequence. In these, Levine seems to be on rather unfamiliar ground. One cannot

infer otherwise from the lack of subtleties, character (Puss-in-Boots), and delicacy of phrasing (*Pas de six* especially).

The interpretative oddities are supplemented by the inclusion of a piano among the performing instruments (though Tchaikovsky's score calls for none), which in itself is not so startling until one hears it delivering some of the harp passages, notably the glissandi of the introduction to the *Grand pas de deux*! What makes this really puzzling is that elsewhere the harp is properly utilized! Capitol's sound is brilliantly wide-range. —A.K.

Angel seldom lays an egg, but. . .

LET IT be said for the Angel music staff that they seldom lay an egg. But when they do so there are no half measures about it. The present album is, to labor the metaphor, an egg of ostrich proportion. Both space and the reader's endurance preclude any really detailed listing of the faults encountered.

Even before dealing with the interpretation directly, it must be noted that to have implied any relation between this abbreviated version and the *complete* score is going too far.

Of the twenty-nine scenes (divided into a prologue and three acts) which comprise this ballet, fully four are omitted in their entirety while four numbers in other sequences are nowhere to be found. Of the remaining segments, sizable excisions are made in at least twelve other instances. In scenes 5, 19, and 29, the abbreviations are particularly drastic.

With what remains, too, this performance is not without its innovations, such as the fermatae inserted between the chords that comprise the first and second beats of bars 2, 4, and 5 of the *Pas de Six* (Scene 3); the strange repeat and added notes in the Lilac Fairy's Variation (Scene 6); the invented harp passages

tacked on to the introduction to the Rose Adagio (Scene 8); the unfamiliar notes in the brass in the finale to Act I (Scene 9) and those of the flute solo in the female Bluebird Variation (scene 27); and the substitution of the Waltz Variation (No. 1) of Scene 22 (now used as Aurora's Variation in the Vision Scene in the Royal Ballet's version) for that of the Prince in Scene 27.

As for the conducting, it can only be said that Weldon either owns a woefully faulty metronome or is in dire need of some basic lessons in tempo definition. From first to last, *presto* is taken to mean *allegro* (or *moderato* as in the case of the "Bluebird" coda); an *allegro* is inevitably played as a *moderato* or slower; and so on. Little of the music's inherent ethnic and dynamic qualities is elicited. In fact, what color is supplied is due chiefly to the excellence of the Philharmonia players, who simply cannot perform badly. But never have I heard this glorious music delivered with so little insight, natural feeling, or stylistic awareness. The whole is absolutely unacceptable.

What seems to be a tape splicing error appears in my review copy in Scene 23. What I assume to be the last half of another "take" of this *divertissement* ("Puss-in-Boots") is heard (accompanied by various extraneous electronic noises) just *before* the approved one is heard!

That wicked old Carabosse really has wrought a coma this time. —A.K.

TCHAIKOVSKY: *The Sleeping Beauty*, Op. 66; Philharmonia Orchestra conducted by George Weldon. Angel set 3579 B, four sides, \$9.96 or \$7.96, or 8 Stereo S-3579, \$11.96.

Dorati, Minneapolis. Mercury OL3-103

TCHAIKOVSKY: *Symphony No. 4 in F minor, Op. 36*; Philharmonic Symphony Orchestra of London conducted by Artur Rodzinski. Westminster Stereo WST-14006, \$5.98.

⑧MOST conductors treat this work as a big, sprawling, and intense romantic utterance, but Rodzinski had other ideas. The first movement emerges as a series of hard-driven episodes, making one feel that this music does not hang together, either musically or emotionally. Rodzinski gives the second movement a lyrical and somewhat Schubertian treatment. Extremes of shading and dynamics are avoided. The pizzicato movement is rather slow and placid. The finale is loud, but not barbaric—and the constant increase in intensity is just not there. In short, here is a performance for those who object to histrionic Tchaikovsky. It is a classical interpretation. The depth and placement of stereo are wonderfully realized by Westminster engineers, but the microphoning is, for my taste, too close. A more

distant and resonant sound would have made both the orchestra and the symphony seem larger. —D.H.M.

•
TCHAIKOVSKY: *Symphony No. 5 in E minor, Op. 64*; Boston Symphony Orchestra conducted by Pierre Monteux. RCA Victor LM-2239, \$4.98, or Stereo LSC-2239, \$5.98.

⑨CREDIT Monteux with the most exciting and virile exposition of this work on records today. What's more, it is virtually free of the liberties and distortions that have become common practice. Tempi here tend to be on the fast side, but except in the horn solo at the opening of the second movement this is all to the good. There are some who might complain that this account is cold and emotionally aloof (though I don't find this to be at all true), but for one who has so often heard the music played as if it contains all the woes of Mother Russia this "straight" performance comes as a welcome change. Fine sound. —A.K.

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Three ways to conduct the Tchaikovsky Fourth

By ALFRED KATNE

AN INTERESTING game of "guess the conductor's age" could be played with these three interpretations. You might, as I did, play a bit of each and then ask your friends which performance was led by the eighty-year-old, which by the forty-year-old, and which by the twenty-nine-year-old. I would be willing to wager that the presentation by the twenty-nine-year-old Schippers would be chosen as that by the eldest of the three, that by Bernstein as conducted by the most youthful, and Beecham's as the one in between by default (though those with sharp ears might have some reservations).

Schippers' plan of approach seems to be to follow the score to the letter—certainly a novel scheme of organization as performances of Tchaikovsky symphonies go. But such laudable fidelity must be accompanied by insight to produce positive results. Unfortunately, it is those who have imprinted their own personalities upon this music who have produced more convincing readings.

Part of Schippers' problems stem from a rigidity of exposition. Though the melodic structure and phrasing of Tchaikovsky's first theme and its development call for a fluid and flexible contour of delineation, Schippers provides unchanging tempo throughout this sequence (covering bars 26 to 106), and also unyielding rhythm, turning neither to right nor left

for nuance or other subtleties of shaping or dynamic expression. Moreover, there is a calculated (and at times maddening) restraint and cautiousness of tempi in every movement but the third, and in consequence of this phlegmatic approach a paucity of inner tension and dramatic declamation throughout.

Not much can be said against the Beecham performance, really, but not much can be said for it, either, except that it is well played and, for the most part, adheres to the composer's printed directions. The painfully labored second theme of the opening movement (each time it occurs!) is a notable exception. What is strongly missing is a profile achieved only, I suppose, through an identification with this music and its ethnic idiom. One feels very little kinship on the part of Sir Thomas. The surge and rousing exuberance that one expects, in the first and fourth movements particularly, rarely materialize. In sum, rather uninteresting.

Bernstein's methods are everything that Schippers' and Beecham's are not. He certainly does not hew to the letter of the printed score. One place at which he departs the text is the fanfare-like bars (Nos. 400-401) just before the final reiteration of the principal theme. Here Bernstein inserts a much-needed broad ritard. This is a classic example of logical and justified liberty, and I, personally, applaud it. The entire performance has a natural flow, rich dynamic expressivity, and an intense excitement which unquestionably give it first place among all the many recordings since Serge Koussevitzky's.

Columbia's acoustics are all that could be asked. Those of the Capitol-EMI disc suffer from faulty balance. Angel's engineering maintains its customary high standard.

TCHAIKOVSKY: *Symphony No. 4 in F minor, Op. 36*; New York Philharmonic conducted by Leonard Bernstein. Columbia ML-5332, \$4.98, or ©Stereo MS-6035, \$5.98.

Same; Royal Philharmonic conducted by Sir Thomas Beecham. Capitol-EMI G-7139, \$4.98.

Same; Philharmonia Orchestra conducted by Thomas Schippers. Angel 35443, \$4.98 or \$3.98.

WAGNER: *Götterdämmerung* — Brühn-
hilde's Immolation; "Tristan und Isolde"
— *Prelude and Liebestod*; Eileen Farrell
(soprano); Boston Symphony Orches-
tra conducted by Charles Munch.
RCA Victor LM 2255, \$4.98, or Stereo
LSC-2255, \$5.98.

⑤IT was a foregone conclusion that
Eileen Farrell's voice would be magnifi-
cent in this music. She is a thoroughly
mature artist with a style broad enough
to match her instrument. Her singing has
poise and dignity. Against the back-
ground of the Boston Symphony Or-
chestra her performance leaves little to be
desired, though she is not one to make
new experiences of details of text or vocal
line. Gifted with such sumptuous tones,
she is also well schooled to make the most
of them. The recording is a remarkable
thing in itself. There is so much detail in
the rich outpouring of orchestral sound
(even without stereo) that listening is
almost like being in the middle of the stage.
There is a thrill for every good Wagnerian
in the experience. —P.L.M.

WALTON: *Façaade—Suite; Overtures—
Johannesburg Festival; Portsmouth Point;
Coronation Marches—Crown Imperial;
Orb and Sceptre*; Philharmonia Or-
chestra by Sir William Walton. Angel
35639, \$4.98 or \$3.98.

▲THE axiom is quite simple: a composer
is a conductor is a box-office attraction.
But in a recorded performance the well-
tailored, glamorous personality is not seen.
Why, then, the assumption that the com-
poser conducting his own music will mean
a decisive rendition? Walton subverts
his *Façaade* (the suite here is actually the
entire music, later divided into two suites)
by making these delightful tidbits inno-
cent of all satire. The puiſſance be-
comes phlegmatic; in place of snap there
is stodgy straightforwardness. The attitude
is almost boredom. The London version,
aided by the declamation of Sitwell and
Pears, is still the definitive one. *Johannes-
burg Festival* is an ordinary overture,
competently written, compactly orches-
trated, a work of commercial artistry.
What it lacks is the bawdy rowdiness of
the earlier *Portsmouth Point*. Strangely

enough, the best performances are found in
the two marches. A march has a type of
self-opinionated quality and this carries
over to the playing, aside from the
decisiveness of the duple-pulsed rhythm.
But the proof of a march is whether one
can whistle (or hum) its principal tune
after hearing it. I doubt whether anyone
can do this after listening to Walton's.
Good sound. —A.C.

WEBER: *Overtures* — "Oberon"; "Pre-
ziosa"; "Jubilee"; "Euryanthe"; "Peter
Schmoll"; "Abu Hassan"; Orchestre
du Théâtre National de l'Opéra de
Paris conducted by Hermann Scherchen.
Westminster Stereo WST-14042, \$5.98.

⑤THE performances are spirited but
certainly not inspired. There's a steeli-
ness of manner quite akin to Westminster's
unusually steely sound on this disc.
The playing, however, is quite dexterous.
The engineering, as implied, is rather
thin and hard-sounding (more so on side
one than on side two), but clean and spa-
cious enough. —P.C.P.

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Noisy, tenuous, yet precious fragments

By MAX DE SCHAUENSEE

THE TWO exclamation points which William H. Seltsam (of the IRRC) has placed after the legend here—*This Record is neither High Fidelity nor Stereo!*—are indeed accurate weathervanes for the climate of sonics found within this fifth series of "Souvenirs of Opera". However, this will not matter one iota to those with an archivistic turn of mind, for it is such fascinating material that unlocks the door into the legendary past. Once again we are able to explore Mr. Maple-

son's experiments with his "magic horn," during actual Metropolitan performances in 1901, 1902 and 1903. These eight noisy, tenuous, yet precious fragments are rescued by Mr. Seltsam from neglect with the co-operation of the New York Public Library, owner of the original cylinders.

Thus we can clearly hear Nordica's heroic tones riding the Wagnerian storm in the finale of "*Götterdämmerung*," and the dignified Quaker baritone, David Bispham, addressing a strongly accented

Souvenirs of Opera, Ser. V: "*Ero e Leandro*"—*Cade una stella* (Mancinelli); Johanna Gadske (soprano). "*Le Cid*"—*O noble lame étincelante!* (Massenet); Albert Alvarez. "*Le Cid*"—*O noble lame étincelante!* (Massenet); Jean de Reszke. "*Cavalleria Rusticana*"—*Ai vostri amori* (Mascagni); Emilio de Marchi, Giuseppe Campanari, and Carrie Bridewell. "*Ernani*"—*O sommo Carlo!* (Verdi); Marcella Sembrich, Emilio de Marchi, Antonio Scotti, Edouard de Reszke. "*Götterdämmerung*"—*Immolation Scene* (Wagner); Lillian Nordica. "*Die Walküre*"—*Wotan's Farewell* (Wagner); David Bispham. "*Le Maschere*"—*Io son colei che vive* (Mascagni); Celestina Boninsegna (soprano). "*La Damnation de Faust*"—*Serenade* (Berlioz); Maurice Renaud (baritone) "*Manon*

Lescail" — *Laughing Song* (Auber); Yvonne de Tréville (soprano). "*Cavalleria Rusticana*"—*Tu qui Santuzza?* (Mascagni); Frances Rose (soprano), Frieda Hempel (soprano), Franz Naval (tenor). "*Manon Lescail*"—*Tu, tu, amore!* (Puccini); Maria Jeritz (soprano), Juan Spiwak (Tenor). "*Tannhäuser*"—*Verzeiht, wenn ich nicht weiss* (Wagner); Annie Krull (soprano). "*Ruy Blas*"—*Ei non viene ancor!* (Marchetti); Francesco Marconi (tenor). "*Mignon*"—*Connais-tu le pays?* (Thomas); Geraldine Farrar (soprano). "*La Traviata*"—*Sempre libera!* (Verdi); Geraldine Farrar (soprano). *Voci di Primavera* (J. Strauss); Marcella Sembrich (soprano). International Record Collectors' Club L-7015, \$5.50 plus 50 cents mailing fee in the U. S. (318 Reservoir Ave., Bridgeport, 6, Conn.)

farewell to Brünnhilde at the end of a 1903 "*Walküre*". We can enjoy the voices of Sembrich and de Marchi (the original Cavaradossi) soaring distinctly over an "*Ernani*" ensemble, though Scotti's opaque type of voice has trouble penetrating the noise and density. Gadski sounds amazingly near Mr. Mapleson's horn in an unknown fragment from Mancinelli's once popular "*Ero e Leandro*". Her full, fresh voice really rings out.

Maddeningly, the artist one wants to hear above all others—Jean de Reszke—proves the most elusive. One can hear a few solo lines of his singing from Massenets' "*Le Cid*", but then the great tenor becomes embedded in the choral mass. However, the nineteenth-century glamor boy lands on a high B flat like a go-getter as he tops the chorus. Ironically, there is greater clarity and more solo singing by Alvarez in another fragment from the same scene. Would that the two tenors could have changed places! Faint but clear are de Marchi and Campanari fighting it out in the finale of a 1902 "*Cavalleria*", with Carrie Bridewell (Lola) managing to slip in three notes before the cylinder abruptly ends.

Studio-made records are also well reproduced for this disc. Celestina Boininsegna speaks and sings from a scene in Mascagni's "*Le Maschere*", which she created in 1901. She was twenty-seven then, and sounds strong and youthful.



Geraldine Farrar in the title role of "*Mignon*"

Maurice Renaud gives a stylistically great account of the *Serenade* from Berlioz' "*Damnation of Faust*". This is an excellent example. Yvonne de Tréville, whom one remembers from not too long ago, wandering around the corridors of the Met like a small bejeweled ghost from another era, trills an unbelievably coy *Laughing Song* from Auber's "*Manon Lescaut*". Francesco Marconi, one of the most famous of the pre-Caruso tenors, who created Otello in America, was born in 1853, and is therefore only topped by Jean de Reszke in point of age on this disc. He is heard in an aria from Marchetti's "*Ruy Blas*". Of similar interest is a passage from "*Tannhäuser*" by Annie Krull, who created the title role in Strauss' "*Elektra*" at Dresden in 1909. The cultured and restrained singing heard here is almost a refutation of the neurotic Greek matricide, but for Wagner's saintly Elisabeth it serves well.

Fascinating indeed is an eight minute stretch from "*Cavalleria*" featuring Franz Naval (Metropolitan 1903-04), the American soprano Frances Rose, and the unlikely appearance of Frieda Hempel in the *comprimaria* part of Lola, generally sung by a *mezzo*. Hempel must have fallen in love with Lola's catchy little song, for at that time (1909) she was reigning coloratura queen of Germany. There is no mistaking her lovely, pure voice, and one can readily imagine Turiddu forsaking Santuzza for this pretty, clear-voiced coquette. This fiery scene is followed by the young Jeritza (1908), filled with vital energy as she sings in the big duo from Puccini's "*Manon Lescaut*" with tenor Juan Spiwak. The tempo at which the music is taken is incredibly slow—was this the manner of conducting Puccini in Vienna at this period? Two Farrar discs, recorded in Berlin during 1904 and 1906, show the American idol at her best. What a lovely young voice she shows in "*Mignon*" and "*Traviata*"!

The series concludes with a small band labeled *Encore!!*, at which we return briefly to Mapleson's horn as Marcella Sembrich tests the new contraption in 1900 with a phrase or two from Strauss' "*Voci di Primavera*".

Pons, Dolukhanova, Davis

JANUARY 3, 1931 marked the debut of one of the great lyric coloratura sopranos of the Metropolitan Opera. On that night, Lily Pons began her career in Donizetti's *"Lucia di Lammermoor"*. With a personality and temperament no less spectacular than her voice, Mlle. Pons at once captivated the staid New York audiences, and soon her name was known throughout the world. She was to be a full-fledged prima donna for more than 25 years, a reign not approached by any other before or since. These recordings document that achievement.

The current generation of opera-goers, who did not hear Pons while she was

"Queen of the Met", might well have questioned her greatness on the evidence of her more recent appearances. Happily, all our previous enthusiasm is quite vindicated by these reissues of recordings made at the height of her phenomenal career. Here, indeed, is a treasury of great singing.

Two of these arias, the *Bell Song* from *"Lakmé"* and the *Mad Scene* from *"Lucia"*, were recorded in December of 1930, approximately a month before her Metropolitan debut. Upon hearing them now, one can easily conclude that the wild acclaim accorded this petite French lady was entirely justified.

Unfortunately, the American public never did hear her in two of the operas represented in this album—*"Dinorah"* and *"Abduction from the Seraglio"*. After listening to her *Avec de la tendresse* and *Shadow Song* I can only feel that we did, after all, miss something of Lily Pons. However, the roles of Rosina in *"The Barber of Seville"* and Philine in *"Mignon"* were virtually her personal property for more than a decade. (Giuseppe De Luca sings the *Dunque io son* with Miss Pons here.)

Pons brought not only a beautiful and vital voice to the Metropolitan, but also a new concept in the *appearance* of a prima donna. At last the Diamond Horseshoe had been treated to a great artist whose figure, also, left nothing to be desired. Indeed, for a revival of *"Le coq d'or"* in 1937 she displayed lots of well-turned midriff; she was the first prima donna ever to reveal so much within the sacred walls of the Met.

For the new opera-goer, these recordings will be an experience that he will not hear duplicated these days. For the ones who remember when the Pons legend was being made, this release will bring many a nostalgic tear.

—F.S.

The Art of Lily Pons—DÉLIBES:

"Lakmé"—Bell Song; **DONIZETTI:**

"Lucia"—Mad Scene; *Spargi d'amaro*

"Lucia"—**VERDI:** *"Rigoletto"*—*Caro*

nome; Tutte le Feste; **MEYERBEER:**

"Dinorah"—Shadow Song; **MOZART:**

"Entführung aus dem Serail"—*Blondine's*

Aria; **ROSSINI:** *"Barber"*—*Dunque*

io son; **THOMAS:** *"Mignon"*—*Je*

suis Titania; **RIMSKY-KORSAKOV:**

"Le coq d'or" — *Hymne au soleil;*

GRÉTRY: *"Zémire et Azor"*—*Air la*

fauvette avec ses petits; **HANDEL:**

"Alessandro"—*Lusinghe piu care;* *"Flori*

dante"—*Alma mia;* **J. S. BACH:**

"Phoebus and Pan"—*Air de Momus;*

Estrellita (Ponce); Villanelle (Dell'

Acqua); Les roses d'Isphahan (Fauré);

Les filles de Cadix (Déliibes); Green—No.

5 from Ariettes oubliées; Mandoline

(Debussy); A des oiseaux (Hue); Une

tabatière (Liadov); Comment disaient-

ils? (Hugo-Liszt-Ambruster); Echo Song

(Bishop-La Forge); Se tu m'ami (Per-

golesi); Lily Pons (coloratura soprano)

with various assisting artists, accom-

panists, obbligati, and orchestras. RCA

Camden set CBL-101, four sides, \$3.96.

VERDI: "*Don Carlo*"—*Aria of Eboli* (with State Radio Orchestra conducted by Samuel Samosud); **ARUTYANIAN:** *Cantate of the Motherland*—Lullaby (with State Radio Chorus and State Radio Orchestra conducted by Eugene Svetlanov); **BEETHOVEN:** *In the Forest; Little River; How our girl friends went into the forest* (Russian Folksongs); *The Cossack rode beyond the Danube* (Ukrainian Folksong) (with Alexander Erokhin, piano; Rostislav Dubinsky, violin; Valentine Berlinsky, cello); **Greek Folksongs:** *Duru-Duru; Lafina*; **KHUYDOYAN:** *All for you, "Bolora Kes"*; **MEDTNER:** *Sleeplessness; Spanish Romance, Op. 36, no. 4; Winter Evening, Op. 13, no. 1*; **PEIKO:** *I mount my horse*; **MAKAROVA:** *To Nursey; Zara Dolukhanova* (mezzo-soprano); Berta Kozel and Alexander Erokhin (piano). Monitor MC-2029, \$4.98.

▲THE two recitals of Dolukhanova, the first important singer from the Soviet Union to visit us, were among the sensations of the New York season. The voice is impressively big, warm and vital, sufficiently extended in range to add a high B on the end of the always difficult *O don fatale*. Stylistically, in non-Russian music, there is room for some question. She sings the *O mia regina* section of the Verdi aria rather slowly and takes every opportunity to spread herself rhythmically. Not much subtlety here, no special polishing of the phrases; just good healthy voice. The Beethoven folksong arrangements were a new discovery when they were published in 1940. I am afraid they are not very important in themselves; the style of arranging for voice and trio is similar to his Scotch, Irish, and Welsh songs. Dolukhanova sings each of them, and the two anonymously arranged Greek folksongs, in their original languages. More interesting are the contemporary Russian works. Arutyanian's *Lullaby* (in which music she made her Moscow debut in 1948) is gratefully written for the voice; here the lovely mezzo is heard to the best advantage. Perhaps the best songs on the second side are those of Medtner, the only ones that are at all familiar on this side of the world. It would have helped had the

publishers provided us with texts and translations. —P.L.M.

Romantic Arias from Favorite Operas:

"*Maria*"—*M'appari* (Flotow); "*Bo-hème*"—*Che gelida manina* (Puccini); "*Turandot*"—*Nessun dorma* (Puccini); "*Rigoletto*"—*La donna e mobile* (Verdi); "*Traviata*"—*Dei miei bollenti spiriti* (Verdi); "*Elisir d'amore*"—*Una furtiva lagrima* (Donizetti); "*Africana*"—*O paradiso!* (Meyerbeer); "*Manon*"—*Le rêve* (Massenet); "*Fanciulla del West*"—*Ch'ella mi creda* (Puccini); "*Manon Lescaut*"—*Donna non vidi mai* (Puccini); "*Don Giovanni*"—*Il mio tesoro* (Mozart); "*Tosca*"—*Recondita armonia* (Puccini); Charles K. L. Davis (tenor); Stadium Symphony Orchestra of New York conducted by Wilfred Pelletier. Everest LPBR-6012, \$3.98, or Stereo SDBR-3012, \$5.98.

⑧DAVIS, a Metropolitan Auditions winner, has perhaps done the inevitable in making his recording debut in all the standard test arias for an aspiring operatic tenor. If all goes well he should take his place at least among the better Italian repertory artists. If he displays no striking imagination in this recital he does give good clean, musical performances. Young Davis sings with obvious relish, and his voice has bloom and freshness upon it; perhaps the tone is still a little thin and immature, but it is pleasing. Not the least of his virtues is his clean attack; his phrasing is mostly excellent. It is not surprising that his *Il mio tesoro* is a bit choppy in the middle section, or that he does not manage quite all the long runs without a break. Among his best offerings is *Ch'ella mi creda*; *Nessun dorma* is creditable, though really the voice seems a little smallish in it. One realizes that *Dei miei bollenti spiriti* is far from easy to bring off, as for very different reasons is *Le rêve*—under the circumstances Davis has done remarkably well. He will undoubtedly make better records than this; clearly the promise is here. The stereophonic reproduction is very good, though there is some distortion in the voice as the grooves approach the middle. —P.L.M.

Stereodisc Miscellany

Destination Stereo—KHACHATURIAN:

Gayne—Sabre Dance; **RIMSKY-KORSAKOV**: *Capriccio Espagnol*; **MUSSORGSKY-RAVEL**: *Pictures at an Exhibition—Gnomus*; **ADLER-**

ROSS: *Hernando's Hideaway*; **PROKOFIEFF**: *Lieutenant Kijé—Troika*; **COPLAND**: *Rodeo—Hoe-down*;

SAINT-SAËNS: *Piano Concerto No. 2 (Second Movement)*; **GOULD**: *Fourth of July*; **BERLIOZ**: *Overture to the Roman Carnival*. Various orchestras, conductors, and soloists from the RCA Victor roster. Victor Stereo LSC-2307 (special price), \$2.98.

⑤MOST demonstration discs turn out to be hodgepodes; this one is no exception. The sequence of selections chosen give this record a rather frantic effect. This hectic feeling is not due, however, to the performances here, none of which is objectionable, but simply the pacing of the particular pieces of music included. In any event, the results are certainly impressive sonically, and that's the whole idea, I suppose. This is Victor's best stereodisc sound and, therefore, top-drawer demo material. —P.C.P.

Invitation to the Dance—BIZET:

Farandole from "L'Arlésienne" Suite No. 2; **GRAINGER**: *Country Gardens*;

TRAD.: *Turkey in the Straw*; **WEBER**: *Invitation to the Dance*; **SMETANA**:

Polka from "The Bartered Bride"; **TRAD.**: *Sailor's Hornpipe*; **LOUIS XIII**: *Amaryllis*; **PADEREWSKI**:

Minuet; **DEBUSSY**: *Golliwog's Cake-walk*; Capitol Symphony Orchestra conducted by Carmen Dragon. Capitol Stereo SP-8466, \$5.98.

⑤DRAGON'S recent collections of standard "pops" fare have exhibited a consistent excellence. The music in these releases has not been earth-shaking, and the whole approach and format of these albums is far from cerebral. In all instances, how-

ever, the performances and arrangements are intelligent, polished, spirited, and above all else marvelously tasteful. Really delightful diversion. Capitol's sound is spacious and mellow. The surfaces here are exceptionally quiet. —P.C.P.

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Marching Along; Eastman Symphonic Wind Ensemble conducted by Frederick Fennell. Mercury Stereo SR-90105, \$5.95.

⑤TO my mind, this is about as nearly ideal a recording of band music as one could wish for. The performances are spirited, almost to the point of excess, while the nimble, precise playing is a joy. I am not much for band music, frankly, but I must admit this disc held my enthusiasm from beginning to end. The sonics are magnificent. —P.C.P.

•
Western Sunset; Robert Prince and his orchestra. Warner Bros. Stereo WS-1259, \$4.98.

⑤AS a background music kit for those do-it-yourself addicts who want to make their own Westerns, this recording would be without peer. It is entirely inoffensive stuff, even pleasant, but certainly not for concentrated listening. The performances are smooth and slick in the Hollywood manner. No complaint can be raised against the fine sound. —P.C.P.

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First Component Series Stereo Test Record. Audio Fidelity Stereo FCS-50,000, \$6.95.

⑤IF this album is representative of Audio Fidelity's new classical series, then sonically at least it should be a huge success. One side of this disc is devoted to excerpts from two albums conducted by Alfred Wallenstein. Sound is rich and full, with excellent stereo directionality. The other side is the test record. It comprises a metronome sound for channel balancing, frequency test tones, a silent

band for rumble testing, a sweep from 70 to 15 cycles to test for tone arm resonance, and two bands containing different information in each channel for separation tests. The label is a strobe disc for turntable speed checks. Proper use of this record requires the use of a VU or similar meter to interpret properly the results, although crude approximations can be made by ear. The musical side of the disc has been recorded at a somewhat higher level on the theory that any system that can track this record can track any other in the new AF series. For what it is, this release is highly recommended. —L.Z.

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This Is Vienna: Radetzky March (J. Strauss, Sr.); *Bad'ner Mad'In Waltz* (Komzak); *Weiner Burger Waltz* (Ziehrer); *Annen Polka*; *Accelerations Waltz*; *Tritsch-Tratsch Polka*; *Leichtes Blut Polka*; *Tales From the Vienna Woods* (J. Strauss, Jr.); Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. London Stereo CS-6014, \$4.98.

§TO call these performances leisurely would be putting it mildly. In the polkas, more vim and vigor would be welcome. However, the waltzes are excellent—re-

laxed, broad, and lush. Waltzes are about as satisfying in stereo as any music I can think of; the "um-pah" is on one side, the "pah" on the other. Of course, the very stamp of authenticity is on this record, with the lilt that only this orchestra can produce. Special mention should be made of the lovely zither solo by Karl Jancik in *Vienna Woods*. London's sound is good, but it has a touch of hole-in-the-middle. —D.H.M.

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Around the World in 80 Days in Words and Music; Orchestra and Chorus conducted by Franz Allers. Everest Stereo SDBR-1020, \$5.98.

§YOUNG'S score for the celebrated film is here done up with words, lyrics, and arrangements that turn it into a sort of Broadway-style musical. The whole is quite well accomplished, with the story outline presented in an entertaining manner. The performances are exuberant, much in the style of the better "original cast" Broadway show recordings. The engineering is simply astounding. With super-sharp directional effects, the spacious, ultra-clean stereo sound is really a delight. This is a demonstration disc *par excellence*. —P.C.P.

The joy of discovery: who is Ann Schein?

Études—CHOPIN: *Études in A flat, Op. 25, No. 1, in F minor, Op. 25, No. 2; in F, Op. 25, No. 3; in G flat, Op. 25, No. 9; in A flat, Op. posth.; in C sharp minor, Op. 10, No. 4; in A flat, Op. 10, No. 10; in C, Op. 10, No. 7; in F, Op. 10, No. 8; in C minor, Op. 10, No. 12; DEBUSSY:* *Pour les arpèges; SZYMANOWSKI:* *Étude in B flat minor, Op. 4, No. 3; MOSZKOWSKI:* *Étude in F, Op. 72, No. 6; Scriabin:* *Étude in B flat minor, Op. 8, No. 11; Étude in C sharp minor, Op. 2, No. 1; Rachmaninoff:* *Étude in E flat minor, Op. 33; LISZT:* *Gnomenreigen*; Ann Schein (piano). Kapp KCL-9023, \$3.98, or Stereo 9023-S, \$4.98.

§TO put it bluntly, Ann Schein is not to be believed! Born in 1940 and here making her recording debut, her interpretations have all the assurance and artistic mastery

of a veteran. Her technique, which she uses with impeccable discrimination, is faultless; her expressive vocabulary is enormous, and built on graduated levels of subtlety and keen dramatic comprehension. The dynamic power behind this is capable of the most volcanic fortissimi as well as the gentlest delicacies commonly associated with feminine pianists. Her grasp of the various styles involved here is complete. What she will do with Beethoven, Mozart, and Bach is in the realm of fascinating conjecture. Unquestionably, Kapp has a truly brilliant pianist on its hands. She deserved better recorded sound than this, to say the least, but her artistry almost makes one unaware of it.

An error on the liner and the record itself lists the *Étude in B flat minor, Op. 8, No. 7*, rather than the *Op. 8, No. 11* which is actually played. —A.K.

Waltzes—RAVEL: *Valses nobles et sentimentales*; **DEBUSSY:** *La plus que lente*; *Danse de la poupée*; **LISZT:** *Soirées de Vienne*; *Mephisto Waltz*; **CHOPIN:** *Waltz in A flat, Op. 42*; Daniel Ericourt (piano). Kapp KCL-9021, \$3.98, or Stereo 9021-S, \$4.98.

⑤THESE interpretations reveal a glistening dexterity as well as a sufficiently adroit grasp of the various stylistic demands so that, despite the three-quarter time shared by all of these works, metric monotony is nowhere evident. I find the bubbly effervescence and nostalgic languor of Ravel's *Valse nobles et sentimentales* particularly engaging. Liszt's *Soirées de Viennes* is on the same distinctive level. Ericourt's bravura playing of the *Mephisto Waltz* is impressive, but it is not to be compared with the still haunting version by Kapell, which came from the soul. The liner listings (which attribute Debussy's *La plus que lente* to Ravel, and nowhere hint that the former's *Danse de la poupée* is from the suite *Boîte à joujoux*) and liner notes could stand improving. The reproduction is clearly focused, but the surfaces abound in noises. —A.K.

●
Clair de Lune—DEBUSSY: *Clair de lune*; **LISZT:** *Liebestraum No. 3*; **SAINT-SAËNS-GODOWSKY:** *The Swan*; **RACHMANINOFF-LEWENTHAL:** *How Fair This Spot*; **BRAHMS:** *Waltz in A flat, Op. 39, No. 15*; **CHOPIN:** *Nocturne in F sharp, Op. 15, No. 2*; *Nocturne in E flat, Op. 9, No. 2*; *Waltz in C sharp minor, Op. 64, No. 2*; **MASSENET:** *Élégie*; **RUBINSTEIN:** *Romance*; **SCHUMANN:** *Träumerei*; **TRAD.:** *Greensleeves*; Raymond Lewenthal (piano). Westminster Stereo WST-14053, \$5.98.

⑤THIS had best be taken for what it indeed is: a background-music disc. As such, it is of high quality. There's too much sameness of mood and pacing to this collection of pieces and performances to sustain interest under direct listening. Lewenthal's playing is sensitive and refined, his tone a bit too fat and ungossamerlike to suit my fancy. Westminster has recorded the piano with a bit too much ambience and leaned a shade too heavily

on the bass. Judicious use of the tone controls can correct this latter fault. Otherwise the sound is clean. —P.C.P.

●
Pops Stoppers—GADE: *Jalousie*; **KETELBEY:** *In A Persian Market*; **WALDTEUFEL:** *The Skaters' Waltz*; **SOUSA:** *Stars and Stripes Forever*; **FALLA:** *Ritual Fire Dance*; **LISZT:** *Liebestraum*; **MENDELSSOHN:** *War March of the Priests from "Athalie"*; **CHABRIER:** *España Rhapsody*; Boston Pops Orchestra conducted by Arthur Fiedler. RCA Victor LM-2270, \$4.98, or Stereo LSC-2270, \$5.98.

⑤THIS potpourri of frothy items from standard "Pops" fare is presented in the typically suave manner of these Bostonians. All is quite refined, and yet zestful and spirited where necessary. Victor's sonics are spacious and rich-sounding. —P.C.P.

●
BORODIN: *Polovetsian Dances* (with Chorus) from "*Prince Igor*"; **RIMSKY-KORSAKOV:** "*Coq d'Or*" Suite; London Symphony Orchestra and Chorus conducted by Antal Dorati. Mercury Stereo SR-90122, \$5.95.

⑤IN THE mono version of this record released two years ago, the chorus, though excellent, sounded as though it were right on top of the microphones. In stereo, however, such is not the case. The voices spread beautifully, and an almost ideal balance is maintained with the orchestra. I have long thought that this performance of the "*Coq d'Or*" Suite is one of Dorati's most successful. A wonderful control of orchestral colors and textures is revealed in the mono version, and is even more stunning in the stereo counterpart. A great fault (or virtue, depending on the point of view) of Mercury's is especially evident here. It is the tremendous dynamic contrast; if your volume level is high enough to hear soft passages clearly, loud ones will shatter your ear drums. The feeling of presence is destroyed, because the orchestra sounds as though it were on a platform which moves close to you in loud outbursts, and recedes into the distance for soft ones. The sound quality itself is clean and resonant. —D.H.M.

Starlight Waltzes: R. STRAUSS:

Waltzes from "Der Rosenkavalier";
WALDTEUFEL: *España; Skaters'*
Waltz; **SIBELIUS:** *Valse triste*;
TCHAIKOVSKY: Waltz from "Eugene
Onegin"; **J. STRAUSS, JR.:** *Voices of
Spring*; Hollywood Bowl Symphony
Orchestra conducted by Felix Slatkin.
Capitol Stereo SP-8456, \$5.98.

⑧THIS is a rather appealing collection of
waltz music. Slatkin provides more
warmth here than is usual for him, and the
Hollywood Bowl Orchestra plays with fine
precision. The stereo sound is quite
"live", big, and clean. —P.C.P.

Sea Chanteys: Sailing, sailing; Eric

*Canal; Fifteen men on a dead man's
chest; Boston Come-All-Ye; Rio Grande;
A-roving; The Golden Vanity; The
Drummer and the Cook; High Barbaree;
The Wide Missouri (Shenandoah); Blow
the man down; Lowlands; Earlye in the
morning; Haul away, Joe; Leave her,
Johnny, leave her; Tom's gone to Hilo;
Roger Wagner Chorale. Capitol Stereo
SP-8462, \$5.98.*

⑧THE Wagner Chorale makes a very
polished group of tars! The program in-
cludes some of the most familiar chanteys
(and a couple of songs at the beginning
that are such by courtesy only) in arrange-
ments of the most elaborate kind. It all
sounds quite magnificent as virtuoso
singing, though it may not be very strongly
salted. I am sure many listeners will pre-
fer it this way. —P.L.M.

Great Sacred Songs: Hear my prayer

(Mendelssohn); *Saint Paul—Jerusalem*
(Mendelssohn); *Silent night, holy night*
(Gruber); *O divine Redeemer* (Gounod);
Jerusalem (Parry); *Jubilate* (Bortniansky);
O come all ye faithful (arr. Wood-
gate); *Abide with me* (Liddle); Kirsten
Flagstad (soprano); London Philhar-
monic Orchestra and Choir conducted
by Sir Adrian Boult. London Stereo
OS-25038, \$5.98.

⑧IT is not inevitable that good vocal
music will achieve greatness if sung by a
great voice. Mendelssohn's motet *Hear
my prayer* is certainly a good piece, as any
of my readers will concede whose memories
are long enough to take in the once-sensa-

AT LAST! The first recording of the
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By Reinhold Glière



A thrilling performance of the fascinating
score by the Soviet coloratura, Valentina
Maskimova. On the same disc: Pakhmu-
tova Trumpet Concerto; Manevich Clarinet
Concerto; Gordeli Flute Concerto MC 2030

BEST SELLERS

PAUL ROBESON: *Favorite Songs* MP 580 "His
personality comes right through the record."

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so inexpressibly lovely, used with a technique
which I had come to think had disappeared from
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tional disc made by the choir of Temple
Church in London and featuring the
young boy soprano called Master E.
Lough. Listening to that performance one
could accept the music at almost any
evaluation, though the sweet and pure
treble voice would not have called for the
adjective "great". But unfortunately all
the glory that still remains in the Flagstad
voice cannot make up for what that
youngster gave us. It simply will not do
to load this music with ponderous tone and
Wagnerian surges. As for the famous final
section—*Oh for the wings of a dove*—well,
it calls for the simplest treatment. The
start of it can be magical if there is just
enough pause before the voice enters and
then the tone is of a great limpidity. It is
amazing that with Sir Adrian Boult at the
helm things should go so far wrong here.
As for the rest of the program, there is not

much variety in the singing from one number to the next. Always there seems to be a note of tragedy in the Flagstad voice, even in the *Jubilate* and *Oh come all ye faithful*, which, furthermore, the arrangers have gone all out to dress up. I'm afraid that the added dimensions of stereo do not help a recording which we must set down regretfully as an unfortunate mistake. —P.L.M.

•
Serenade: Carmen Dragon conducting the Capitol Symphony Orchestra. Capitol PAO-4513, \$4.98, or Stereo SP-8413, \$5.98.

⑤ **UNDER** the over-all title of "Serenade", Carmen Dragon conducts a group of short popular classics which may best be described as mood pieces. The orchestra is quite large and boasts a full and impressive string section, and the luscious arrangements are by the conductor himself. The program—*The Swan* (Saint-Saëns), *The Old Refrain* (Kreisler), *All Through the Night*, *Matinata* (Leoncavallo), *Serenade* (Drigo), *Ich Liebe Dich* (Grieg), *Berceuse* (Godard), *Romance* (Rubinstein), *Romance* (Tchaikovsky), *On Wings of Song* (Mendelssohn)—is calculated to please all those who enjoy lush, romantic background music. The recording, for this express purpose, is excellent. —I.K.

•
J. S. BACH: *Chromatic Fantasy and Fugue*; **CHOPIN:** *Nocturne in B flat minor, Op. 9, No. 1*; **MENDELSSOHN:** *Andante and Rondo Capriccioso, Op. 14*; **RACHMANINOFF:** *Prelude in C sharp minor, Op. 3, No. 2*; **D. SCARLATTI:** *Sonata in G, Longo No. 209*; **BARTÓK:** *Rumanian Folk Dances*; **SCHUMANN-LISZT:** *Widmung*; **DEBUSSY:** *Maid With The Flaxen Hair*; **LISZT:** *Hungarian Rhapsody No. 15*; Ruth Slenczynska (piano). Decca DL-10,000. \$4.98, or Stereo 710000, \$5.98.

⑤ **MUCH** more warmth of tone is displayed here than this controversial pianist has given us on other recent releases. The Chromatic Fantasy and Fugue, a supreme challenge for even the greatest artists, is at least accorded some tonal shading in

this performance, albeit little profundity. Slenczynska's great lack seems to be a developed legato. Each note is separated, and enunciated with a punch. The Chopin Nocturne is given quite a nice quality, but the needed contrast between the outer and middle sections is entirely missing. The *Capriccio* movement of the Mendelssohn fares well under Slenczynska's rippling fingers, but it is tonally too cold. By all odds the most utter failure on this disc is the Bartók. This masterpiece abounds in local color, of which Slenczynska gives us not one iota. The program covers a wide gamut of styles, but her approach to each piece is strikingly identical. The Chopin and the Scarlatti are chopped off the same block tonally, technically, and stylistically. One can marvel, to a degree, at the clarity of her enunciation, but the musical experience here is almost purely negative. —D.H.M.

•
Operatic Recital—VERDI: "Aida"—*Celeste Aida*; "Luisa Miller"—*Quando le sere al placido*; "Forza del Destino"—*O tu che in seno agli angeli*; "Trovatore"—*Ah, si, ben mio*; "Ballo in Maschera"—*Ma se m'è forza perdeti*; **MEYERBEER:** "L'Africaine"—*O paradiso*; **GIORDANO:** "Andrea Chenier"—*Come un bel dì di maggio*; **CILEA:** "Adriana Lecouvreur"—*La dolcissima effigie*; *L'anima ho stanca*; **PUCCINI:** "Tosca"—*Recondita armonia*; *E lucevan le stelle*; "Manon Lescau"—*Donna non vidi mai*; Carlo Bergonzi (tenor) with the Orchestra of L'Accademia di Santa Cecilia, Rome conducted by Gianandrea Gavazzeni. London 5346, \$4.98, or Stereo OS-25075, \$5.98.

⑤ **THOUGH** Bergonzi began his career as a baritone his ringing high tones are now his very best asset. Since he has as yet been singing hardly a decade in either voice, perhaps a few tonal crudities, occasional hoarse tones, may still be overcome. It seems a little absurd to suggest, as do the biographical notes on the record jacket, that this young man may be the one to restore the old Italian *bel canto*; after reading about his *mezza voce* I waited until nearly the end of the recital—in *E lucevan*

le stelle—for a sample of it. No, Bergonzi is not a lyric tenor; rather, a virile and vital one. He likes his tempi fairly fast, and when he has a dramatic recitative to sing, as before *Celeste Aida*, he piles into it with vigor and conviction. He has not yet learned to manage with grace the upward sweep of the chief melody in this aria, but falls into the error of allowing an accent on the last syllable of "*Aida*". He manages a nice line in the "*Luisa Miller*" aria, which is grateful for him as for so many tenors. Bergonzi made a great impression at the Metropolitan by singing a trill in *Ah isi, ben mio*; here we have it on the record, not once but twice. It is good to hear this done again (I can remember it only in the old Dalmores record) though the aria could be more tender. But this is one of those places where it is hard to forget Caruso.

—P.L.M.

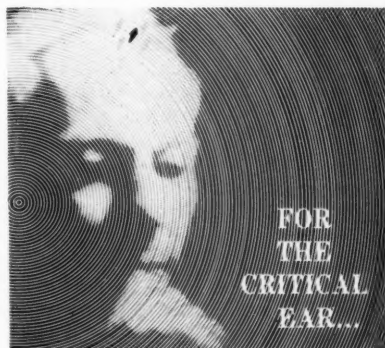
Discovering the Piano: A Guide to Piano Playing. Twenty-two favorite piano teaching pieces ranging in difficulty from Schumann's *The Happy Farmer* to Chopin's "Revolutionary" Étude. Lorin Hollander (piano). RCA Camden CAL-460. \$1.98, or Stereo S-460, \$2.98.

⑧LOOKING for the ideal present to give a budding young pianist? Well, here it is. Lorin Hollander, who is rapidly making a name for himself via radio and TV as well as solo engagements with major symphonic organizations, was thirteen years old when this recording was made in the summer of 1958. On this disc he can be heard playing, besides the above-mentioned, Rachmaninoff's arrangement of Rimsky-Korsakoff's *The Flight of the Bumble-Bee*, Granados' *Spanish Dance*, *Playera*; Schubert's familiar *Moment musical in F minor*, Mendelssohn's *Venetian Boat-Song, Op. 19, No. 6*; the Paderewski and Beethoven Minuets in G and the latter's *Für Elise*, Falla's *Ritual Fire Dance*, Liszt's *Liebestraum No. 3*, Chopin's *Prelude in C minor*, "Butterfly" Étude, and *Waltz in C sharp minor*; the Brahms *Waltz in A flat*, Debussy's *Claire de lune*, the first movement of Mozart's *Sonata in C* (K. 545) and the pianist's own arrangement of

the Minuet from "*Don Giovanni*", Bach's *Two-Part Invention in A minor*, Schumann's *Soldiers' March and Träumerei*, and *Anitra's Dance* from Grieg's *Peer Gynt*.

Hollander plays these with clean-cut finger articulation and a sensitive awareness of musical values. This is particularly apparent in his performances of the Mendelssohn and Paderewski items, where finely adjusted tonal values are combined with a poetic concept rare in one so young. And the "Revolutionary" Étude is dashed off with the confident self-assurance of a veteran. Its fire and fury are conveyed without smudging a note—and that in itself is no mean feat. The only fault I find with the young pianist's otherwise sane and healthy performances is that he does not differentiate sufficiently between the various styles represented. His playing at this stage seems to be pretty much of a piece and it's all thoroughly Hollanderized. Even so, he reveals uncommon gifts.

Not only should this recording be an inspiration to students, but also Hollander's own well-written liner notes on



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this approach to piano study should stimulate the flagging interest of the half-hearted. The close-up piano sound achieved by the engineers will give youngsters listening to this record the illusion of sitting on the piano bench with the performer.

—R.K.

Music from the Washington Cathedral:

(celebrating the fiftieth anniversary of St. Albans School for Boys, spanning four centuries of liturgical music): *Magnificat* (Morley); *If ye love me* (Tallis); *Sing joyfully unto God* (Byrd); *Nunc dimittis* (Gibbons); *Exaltabo Te* (Palestrina); *Jesu dulcis memoria* (Victoria); *Cantate Domino* (Schütz); *Jesu, joy of man's desiring* (Bach); *Virgiles et sancti* (Hymn 599: Cologne Gesangbuch); *St. Anne* (Hymn 289: Croft); *Anglican Chant* (Davies); *Corpus Christi* (Warlock); *Lo, in the time appointed* (Willan); *Let down the bars, o death!* (Barber); *Jam sol recedit igneus* (from *Legend of St. Christopher*) (Parker); *St. Clement* (Hymn 179: Scholefield); *For all the saints* (Vaughan Williams); Washington Cathedral Choir of Men and Boys, conducted by Paul Callaway. Vanguard Stereo VSD-2021, \$5.95.

⑧THE Washington Cathedral Choir is trained in the English tradition. That is, the tone of the boy sopranos is ethereal rather than assertive, nicely integrated and well balanced with the supporting voices of the men. In music such as the Morley *Magnificat* (heavily leaning on plainsong), the lovely Tallis motet or the quiet Victoria piece, this is delightfully

satisfying, while in the exuberant Palestrina *Exaltabo Te*, the Schütz *Cantate Domino* and the Byrd *Sing joyfully unto God* the lines are clear, the spirit joyful if rather reserved. The more modern anthems fare very well, and Warlock's haunting *Corpus Christi* carries its full effect. A modern Anglican chant by Walford Davies makes an interesting novelty in recorded music, and it is always good to hear again Vaughan Williams' very moving hymn, *For all the saints*. Several older hymns are sung as they might be in church, *O God our help in ages past* with an effective descant. The recording of choral singing on so modest a dynamic level offers certain problems for the engineers; this will hardly be used as a demonstration disc for stereo. The copy reviewed was ever so slightly warped, which might or might not account for a pre-echo.

—P.L.M.

Echoes from a 16th Century Cathedral:

Vere langores (Victoria); *Hodie Christus natus est* (Sweelinck); *Alma redemptoris Mater* (Palestrina); *Agnus Dei* (*Missa Brevis*) (Palestrina); *Ave vera virginilas* (Josquin Des Prez); *Super flumina Babylonis* (Palestrina); *Missa Secunda—Kyrie, Sanctus, Benedictus, Agnus Dei* (Hassler); *Cantate Domino* (Hassler); *Dixit Maria* (Hassler); *Exultate justi* (Viadana); *Diffusa est gratia* (Nanini); *Ave Maria* (Victoria); Roger Wagner Chorale. Capitol Stereo SP-8460, \$5.98.

⑧THE Wagner singers are apparently always looking around for more worlds to conquer. Renaissance polyphony has not been one of their specialties so far as I know, and yet they maintain a consistent style in singing it, and they have chosen a fine program. The approach is rather in the English than the Italian tradition; the chorus is small, the delivery relaxed and intimate. This goes particularly well in such a piece as the Sweelinck, which is usually more heavily and boisterously sung. The contrapuntal lines of the music are kept clear and nicely in balance. But the effect of the stereo recording here is more of the echo chamber than the cathedral.

—P.L.M.

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England the world was given one of the giants of all literature in William Shakespeare (1564-1616) who, while his work was built on much of the past and was in many ways the culmination of the Renaissance in England, caught something of the spirit and soul of England which was to fulfill itself in generations to come. In one of those subsequent generations came John Milton, transcending a different England (one in civil war) to enrich the literature in his own way. And still later were to come those great stylists John Dryden (1631-1700), Jonathan Swift (1667-1745), and the triumvirate of Joseph Addison (1672-1719), Richard Steele (1672-1729), and Alexander Pope (1688-1744). Meanwhile in France the era of Louis XIV (1643-1715), *le roi soleil*, contributed the immortal playwright Jean Baptiste Poquelin, or Molière (1622-72) and the dramatists Pierre Corneille (1606-84) and Jean Racine (1639-99). Plainly, as the seventeenth century waned, literature had enjoyed a new phase of vitality.

The graphic arts, meanwhile, had only the slightest transformation to face. The most important, painting, had already passed through tremendous stages of development in the previous eras. By the end of the Middle Ages, as with literature, the "secularizing" process already had widened its horizons, and by the blossoming of the Renaissance painting had acquired a vast and revolutionary background of technical advances. What remained in this later period was now to enhance and enrich what had already developed and to extend its scope and depth. But as in literature the new era for painting was to be built on the exploitation of individual talents and styles. Variety was inevitable: from the folksy and peasant-like art of the Bruegels (Pieter the Elder, c.1525-69; Pieter the Younger, 1564-1637; Jan, 1568-1625) to the robust courtliness of Peter Paul Rubens (1577-1640) and the elegant courtliness of Sir Joshua Reynolds (1729-88). In between we have the jollity of Frans Hals (1580-1666), the brooding profundity of Rembrandt van Rijn (1606-

69), the serenity and photographic refinement of Jan Vermeer (1632-75), as well as the brilliantly satiric etchings of William Hogarth (1697-1764).

To place music in all this political, social, and intellectual upheaval and creative ferment one must be careful not to equate exactly the revolution here with that in music. It was just as extensive, but it was *parallel* to, rather than part and parcel of, those in politics and culture otherwise.

To grasp the scope of this revolution we might approach it first by considering its results. The basic and most startling one was, of course, the abandonment of polyphony as the fundamental musical idiom. The composers of the late sixteenth century boasted of the richness of their art and felt that they had brought music to such perfection that there was no need for further progress or improvement. But nothing in life stands still: to the leaders of a new generation of musicians, polyphony was no longer capable of development. Their answer was to break out of its bonds and embark on another course.

While in some radical cases composers stripped everything away and started anew from scratch, polyphony was not suddenly or totally abandoned, of course—no heritage of centuries can ever be forgotten overnight. It continued to be looked back to and drawn upon, as Gregorian Chant continued to be drawn upon by the masters of polyphony in its Era.

The *avant garde* of the musical revolution, however, were very conscious of the changes they were deliberately bringing about. What they now sought was no longer structural perfection and grandeur, but *emotional* expression, especially as conveyed in the texts of vocal music. This could be done more dramatically, theatrically, and graphically by a single dominating vocal line with the other voices merely supporting and subordinating, rather than by the old objective, detached polyphonic multiplicity and equality of voices. With the monophonic domination of one voice over the others these other voices were now brought into a new relationship which became one of true harmony to melody—the direct theoretical antithesis of polyphony. We have noted

previously the occasional prior appearance of tendencies in this direction, but only now did it appear decisively and irrevocably. With the progress of harmony the modes, too unwieldy for the new idiom, finally died out, and the modern system of keys came fully into the position they hold today, with only the minor and major modes remaining. Meter also had become of great importance, and measures with bar lines became firmly established.

Another feature of this new Era was the surge of development of instrumental music. Part of this was simply a matter of the momentum of time. We have seen already that the literature for solo instruments was beginning to grow. Technical improvement of instruments contributed also—take the case of instruments of the violin family, already beginning to replace the old viols, a process certainly aided by the craftsmanship of the great makers like the members of the Amati family, culminating in Niccolò (1596-1684), and their successors the Guarneri family, culminating in Giuseppe (1687-1745), as well as Antonio Stradivari (1644-1737). Yet considerable impetus was given to instrumental music, especially for ensembles, by the abandonment of polyphony. For with the new styles and experimentation instruments were no longer limited to music which was either simple dance pieces, or else music in style or in origin nothing but vocal polyphony; now music could be written for the instruments themselves as their characteristics and possibilities were explored and understood.

Thus we have the growth of a vast literature for the organ, at the hands of a procession of masters including Jan Pieterszoon Sweelinck (1562-1621), Girolamo Frescobaldi (1583-1643), his pupil Johann Froberger (1617-67), Johann Pachelbel (1653-1706), Dietrich Buxtehude (1637-1707), and Johann Sebastian Bach (1685-1750); while the range of music for the harpsichord was further extended by a large number of composers, including Frescobaldi and Henry Purcell (1659?-95), and culmination in the work of giants like François Couperin (1668-1733), Jean-Philippe Rameau (1683-1764), the elder Bach, and Domenico Scarlatti (1685-1757).

But even more significant were the first steps in the direction of the organization and standardization of the orchestra. True, the orchestra as we think of it does not emerge distinctly until the middle of the eighteenth century in the composers of the Mannheim School and the period of Haydn and Mozart. But the concept of the orchestra was born at the very outset of the baroque. Moreover, the true development in the next period would have been impossible without the developments and experimentations ranging from the sonorities of Giuseppe Torelli (c.1658-1708) and the Bologna School to the great and noble literature of the *concerto grosso* which drew some of their finest efforts from masters like Torelli, Arcangelo Corelli (1653-1713), Francesco Geminiani (1687-1762), and George Frideric Handel (1685-1759); to which must be added the dynamic and incredibly varied experimentations of the remarkable Antonio Vivaldi (c.1675-1741) with both the solo concerto and *concerto grosso*. And the beginnings of "chamber music" may be traced in the *Fantasias* for strings of Purcell and the many *concerti a quattro* by composers like Alessandro Scarlatti.

Finally, all these new developments brought about a concern that had not been of much importance in the past: form. A skillful polyphonist was free to spin out his web of tone as long as he wished, or as long as his text lasted or could be extended; the need for subdivisions was at a minimum and the music had no shape other than the shape of the polyphonic structure—and this shape was in a sense "vertical" rather than linear, if one might think in terms of a printed score. In the new idiom this older simplicity was impossible: the new concern for the dramatic details of the text and for the emotional possibilities of the voice, in vocal music, and above all the new styles of melodic and harmonic construction, in both vocal and instrumental music, presupposed an ever more extensive division and subdivision into sections and forms which became increasingly standardized. Moreover, out of these new patterns emerged certain new generic forms. From the words to distinguish music which the performer was to



Hogarth's "Oratorio" (1734)

sing (*cantare*) or to play (*sonare*) on an instrument, came the general terms *cantata* and *sonata*, and these came gradually to be applied to specifically defined patterns of composition. This was so for the sonata much longer; indeed, the term generally applied to almost any instrumental piece until past the middle of the eighteenth century. The cantata, on the other hand, soon became one of the most popular forms in both the secular and sacred spheres, and in the perfection of it masters like Buxtehude and J. S. Bach were only two among a multitude. (By contrast with all this, an older term like *motet* soon lost many of its connotations in the polyphonic sense and came to apply to a wide variety of sacred forms, though somewhat analogous to the cantata in many cases.)

Two new forms of major importance also developed at the outset of our period, clearly related to each other, one in the sacred field, the other in the secular. The former is the oratorio, a dramatic and quasi-theatrical treatment of a religious theme. The basis for this form may be found in the medieval liturgical drama. In 1564 Filippo Neri (1515-95), later canonized, founded the religious order of the Society of the Oratorians, which became most active in presenting musical representations of religious stories; the form acquired its name from this group and thenceforth attracted increasing attention. It received considerable de-

velopment from Giacomo Carissimi (1605-74), though its full possibilities were not revealed until Handel produced his magnificent essays, which also tended to give the form special favor in England. Allied to this, however, was the extensive German development of Passion music, at which Schütz and Bach so excelled.

The other form was the opera, which commanded an increasing amount of attention from composers as the baroque period proceeded and was, indeed, one of its principal contributions to the art. Seventeenth-century Italians like the colorful Alessandro Stradella (c.1645-82) and Alessandro Scarlatti (1660-1725) were to learn the subtleties of binding monody to the capacities of the human voice and the comforts of flowing melody; and it was also the former who most firmly established the distinction between recitative and aria. Meanwhile, Jean-Baptiste Lully (1632-87), a Florentine in origin, would adapt the opera to French taste and styles, to be passed on to Rameau. England, too, was to have its brief moment with Purcell, and his priceless "*Dido and Aeneas*", although many of his numerous incidental scores for Restoration plays and "revivals" are almost in the category of opera.

It is on the subject of opera, however, that we must turn away from this foretaste of things to come in the baroque. Our task here is to study the character of the revolution which began the baroque.

We will find one of the best ways of doing this in examining the work of one particular composer whose innovations and achievements marked and shaped every feature of the music of his time and as a result were the most important pivotal point in the revolution. In order to introduce him, let us return to opera.

We noted in the previous article that music was the one art least affected by the humanism of the Renaissance, at least in terms of looking back to Classical Antiquity for inspiration, for the simple reason that virtually nothing was known of ancient music to serve as models for imitation. But there was one major exception (aside from the efforts of Jean-Antoine de Baif, 1532-89, in France to

apply the rules of quantitative poetry in a system of "measured music"): as curious as it may sound, opera was a product of that exception. At the end of the sixteenth century in Florence, home of so many Renaissance cultural developments, there flourished a group of writers and musicians who called themselves the *Camerata*. This group had as its avowed aim none else but the revival of Greek drama. They realized, of course, that Greek drama was originally not only spoken words (as in our drama today), but was rather a combination of poetry with music in some fashion or another—just how, though, no one really knows to this day. The *Camerata*, however, thought they were on the right path to the discovery and reconstitution of this combination in a series of artistic experiments they conducted. Having already abandoned polyphony in favor of monody, they proceeded to test the possibilities of setting a dramatic text to dramatic musical declamation. After several short essays they attempted their first major production in 1597, "*Dafne*", to a libretto of one member of the group, Ottavio Rinuccini (1562-1621), with music by another, Jacopo Peri (1561-1633). It was a great success and was followed in 1600 by "*Euridice*", again with text by Rinuccini, set successively by Peri and, two years later, by a colleague, Giulio Caccini (1545-1618). Once the pattern was set other works followed, and these productions caused great excitement and interest.

Naturally, these works by these imaginative if misguided souls bore not the slightest resemblance to the Greek antecedents they hoped to re-create. But in their experiments they had laid the foundation for a musical form the nature of which they had not at first dreamt of. In the broadest sense, Peri's "*Dafne*" was the first opera we know of. Yet it was an opera only in the freest sense: the form was still nebulous and needed the solidifying hand of a genius to give it shape and impetus. That hand was not long withheld.

At carnival time in the spring of 1607, Mantua had the honor of hearing the première of a new work by the court com-

poser, one Claudio Monteverdi. Born in Cremona in 1567, Monteverdi had studied with Marco Antonio Ingegneri (1545-92) and after his first appointment in 1590 to the ducal court of the Mantuan Gonzagas he had risen steadily in its employ. He had married Claudia Cataneo, another court musician; her death later in 1607 saddened him greatly and contributed to the somber sobriety which marked his personality, and which can still be seen in surviving portraits of him. Monteverdi's development had been proceeding steadily up to 1607. But the appearance of this new work, "*La favola d'Orfeo*" ("*The Fable of Orfeo*"), was a landmark in both the history of music and the composer's career. In the latter sense, its success and stature attracted new and wider admiration for the composer, marking him as already one of the most impressive personalities in the new field. In the former sense the opera was not merely an experimental curiosity but a vital musical demonstration of the vast possibilities of the new form, therewith first explored.

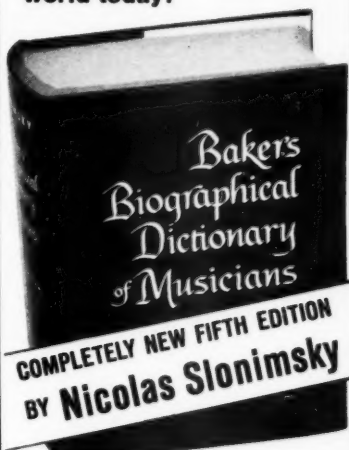
For example, the monodic works of the *Camerata* had had little stability in the instrumental accompaniment: theorbo, lute, viol—whatever was available was used apparently with considerable freedom or interchangeability as a simple *basso continuo* support. Monteverdi, on the other hand, brought to the opera for the first time the true concept of an *orchestra*. Giovanni Gabrieli (1557-1612) and his Venetian associates had cleared a path in assigning specific parts in a piece consistently to specific instruments; Monteverdi now gathered all the musicians of the Mantuan court and used them to the fullest in an ensemble. To be sure, his orchestra rarely plays all together as one unit: various different instrumental combinations are used to set off different characters, and most of the actual accompaniment is done by reinforced *continuo*; the full ensemble is used to emphasize important moments, or to play the *ritornelli*, the recurrent instrumental passages which divided the various sections of a number. Thus it remained for a later period, at a time when the orchestra itself had been more developed, to fix the use

of the orchestral accompaniment as we are familiar with it in opera today. But the variability of the instrumental accompaniment was a characteristic of most baroque opera, and to Monteverdi at the outset goes the credit of fixing definitely and irrevocably the integral role of an instrumental ensemble as a specifically defined part of operatic music. In his music for voices Monteverdi had succeeded in achieving what the Florentines of the Camerata really ought to have aimed for. The music is, as intended, completely at the disposal of the dramatic meanings and nuances of the text; only later was the music written to display the refinement of melody and the singing voice. Not that Monteverdi was incapable of melody as we think of it—he could turn a phrase as ravishingly as anyone—but he found best suited for his purposes a flexible style of musical declamation in which the distinction between recitative and aria was still indistinct or fluid. Thus there was still an avoidance of a preconceived pattern of set numbers which later became a part of opera and remained so as late as the middle of the nineteenth century. It was the text which determined the form of the music as well as the melodic and rhythmic line, and more often than not the form of an extended monologue was strophic, as in poetry. The chorus, too, was assigned a secure role, although its music was almost madrigalian.

Monteverdi followed the huge success of "*Orfeo*" with a number of other stage works, many of which unfortunately are lost, such as most of "*Arianna*", one of his most famous. After mounting differences with his Gonzaga master, Monteverdi left Mantua and accepted an appointment in 1613 as the successor to Giovanni Gabrieli as music director of St. Mark's at Venice. At this point Venice was no longer a great power in European history. But it was still a city of color, gaiety, pageantry, and wealth; it was the city of the Gabrielis, whose grandiose and glorious style had already influenced Monteverdi; and it was a city which came to be one of the first active centers of lyric theater. Monteverdi was able to contribute immeasurably to this scene, leaving at his death a tradi-

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"L'Incoronazione di Poppea" at La Scala in 1952 (Piccagliani Photo)

tion which was to be carried on by Pietro Cavalli (1602-76) and Marc Antonio Cesti (1623-69). He continued his output of operas, including such works as "*Il Ritorno d'Ulisse in patria*" ("*The Return of Ulysses to his Home*"). Finally, at the age of 75, he wrote his last and greatest opera, a feat somewhat prophetic of Verdi. Produced first in 1642, "*L'Incoronazione de Poppea*" is a masterpiece fully worthy of keeping company with any of the music dramas composed since. The basic style remained unchanged from the pattern set by "*Orfeo*" (save that the choruses are fewer and more stark), but it had been distilled into its most purified and effective state. In this work, based on a free adaptation of an episode in the life of the Roman Emperor Nero, opera's first titan gave to the world something that any opera sets out to be, a music drama compelling as drama.

If the opera is one of the most important aspects of Monteverdi's achievement, it is only one aspect. Indeed, some of the composer's most fundamental work is to be found elsewhere, in his madrigals, where he took an already developed form, raised it to a new peak, and then transformed it into something utterly new. The madrigal had been an extremely popular form for the composers of the late sixteenth century, and in contrast to the gently and generally polyphonic essays of Luca Marenzio (1553-99) there had come the basically homophonic, jarring, disjointed, often strident, harsh, and dissonant works of the remarkable Don Carlo Gesualdo, Prince of Venosa (1560-1615), which had demonstrated that the madrigal could be a vehicle for great emotional and dramatic

expression. Monteverdi's earliest published collections of works (*Sacrae cantumculae*, 1582; *Madrigali spirituali*, 1583; *Canzonette a 3 voci*, 1584) had accustomed him to handling several combined voices in small forms. In his first three books of madrigals for five voices (I, 1587; II, 1590; III, 1592) he accustomed himself to the form and to the subtleties of intertwining voices; but as he proceeded he veered increasingly from a polyphonic idiom to one harmonic, chordal, and dramatic.

After a lapse of eleven years, his Fourth Book (1602) was a turning point: Monteverdi now exploited all sorts of combinations of harmonic motifs and exclamations, solo phrases balanced by contrapuntal *tutte*, dissonances, figures of instrumental character, breakdowns into units of two parts handled as melody and bass against each other. Here Monteverdi brought the madrigal to a new zenith as a dramatic form, exploiting the intense passion of a text to the utmost. But at the same time he was moving on to something different, and what that was to be was first indicated by the Fifth Book of Madrigals (1605). The problem he had been dealing with was the strengthening of the bass as the foundation of a new harmonic style, thus also strengthening the melodic dominance of an upper voice; in this Fifth Book he first introduced the *basso continuo* into the madrigal, and in the last six of this Book the instrumental underpinning is an integral part of the music. Use of instruments in madrigals had not been new, since they had often doubled or replaced voices; but the use of a completely independent *basso continuo*, sup-

porting vocal parts which were more declamatory than madrigalian, was an innovation.

An interruption seemed to come with the book of *Scherzi musicali a 3 voci* (1607), but this also contributed important innovations: the upper two voices (sopranos) form a duet over the foundation of the bass, and in alternating instrumental *ritornelli* the same pattern was transferred to instrumental composition, thus laying the foundation for the *trio sonata*, one of the important instrumental forms of the baroque. Then in 1614 came the Sixth Book, a collection of miscellaneous material: eight of them were individual pieces, all in the new *concertato* style of voices and instruments; the remainder belonged to two sets. The first set was the only surviving section of his opera "*Arianna*", transmuted from its original monodic form into a set of five-voice polyphonic madrigals. The other was *Lagime d'amante al sepolchro dell'amata* (*Tears of the Lover at the Tomb of the Beloved*), often called the *Sestina*, since it is a set of six five-voice madrigals, written in his Mantuan days to commemorate the death of a court singer. In both sets the polyphonic and *basso continuo* styles were curiously fused. By the time of the next Books (*Concerto settimo libro di Madrigali*, 1619; *Madrigali guerrieri et amorosi, libro ottavo*, 1638) the concerted style had won out completely and the works are all for voices and instruments in a great variety of numbers and combinations. The remaining collections (*Scherzi musicali a 1 e 2 voci*, 1632; *Selve morale e spirituale*, 1640; and the posthumous *Madrigale e canzone a 2 e 3 voci*, 1651) simply contain supplementary miscellany of the new *concertato* madrigal style, as well as some of his small sacred pieces.

In sum, to follow the development of the madrigal through Monteverdi's work is to witness the transmutation of the madrigal into the chamber cantata, with a tendency even towards the *trio sonata*.

One further notice may be taken of the Eighth Book, the "Madrigals of War and Love". This collection contains several large pieces, one of which is known by the title of *Il combattimento di Tancredi e*

Clorinda (*The Battle of Tancred and Clorinda*). This setting of six cantos of Tasso's *Gerusalemme liberata* is ordinarily considered today a small opera, but Monteverdi designated it as one of his expanded dramatic madrigals, since he continued to think in terms of that form long after he had made it into something much vaster. He also intended this work to be an illustration of his *stile concitato*. This latter embodied his theory that different human emotions may be conveyed in music by different patterns and pulses of rhythm. In this remarkable work, first performed in 1624, the theory is put to strikingly realistic use. In his exploitation of every possible such device he also introduced the first known and deliberate use of two string effects that are part of every player's basic technique: the tremolo and the pizzicato. Legend has it that he literally had to beat his musicians into playing what are now taken for granted as standard instrumental effects.

A final category of Monteverdi's work remains to be considered in the liturgical sphere. The need for sacred music of course continued. As a result, it is often in this continuity that we can trace most strikingly the changes that took place. Monteverdi's sacred output, to be sure, is a relatively minor part of the whole. Of course his duties at St. Mark's required a steady attention to sacred music, but a good deal of this has been lost, and he himself looked upon the bulk of it as merely the product of necessity. In two Masses of this period as well as many shorter pieces he demonstrated that he was capable of writing in the old polyphonic style, though with a certain simplicity. But by this time it had become customary to support choirs with at least an organ *basso continuo* and, although this was often little more than a doubling of the bass voice, this had tended to bring a weakening and a loosening in structure in the rest of the voices of such music. This may be seen in the music of Monteverdi at this stage. A better example of Monteverdi's music in this sphere, however, may be found earlier in his output. In 1610 he had published an earlier Mass and a collection of other religious music of

his Mantuan period, and the bulk of it constitutes a liturgy generally referred to as *Vespro della Beata Virgine*, or simply *The Vespers of 1610*.

In this *Vespers* collection we may find one of the best Monteverdi units in which to trace the nature of this musical revolution. At first glance its style is disjunct, confused, and jumbled, and might well have made the great polyphonists of the past era turn over in their graves. Gone is the old continuity and flow of polyphony. Instead, the text is shattered into its component phrases, and each one is given a different treatment according to its meaning rather than to any musico-structural logic. In sections like (II) *Dixit Dominus*, (IV) *Laudate pueri*, (VI) *Lactatus sum*, and (VIII) *Nisi Dominus*, soloists alternate rapidly with chorus, even at times superimposed over the chorus; in rapid succession will follow a polyphonic phrase, a choral declamation on a repeated chord, and then a choral phrase in jagged contrapuntal rhythms. At times he will employ the device of the *cantus firmus*, but in a section like (X) *Lauda Jerusalem* he will virtually fling it at the rest of the chorus, which sings off on its own in boisterous counterpoint. Other influences are plain. The Venetian background is plain in the grandiose color of the opening invocation (I), and especially in the remarkable (XI) *Sonata sopra Sancta Maria*. The latter is exactly what its title says, a sonata; that is, a piece of seven-part instrumental music in Venetian style written "over" a repeated chant motif of "*Sancta Maria, ora pro nobis*" sung recurrently by one singer of several unison voices. The theatrical influence is plain, also: the one solo section, (III) *Nigra sum*, and the three duets, (V) *Pulchra es*, (VII) *Duo Seraphim*, and (IX) *Audi coelum*, are in a style of dramatic declamation that would be quite in place in any of his operas or in his *concertate* madrigals, and the latter of these, indeed, even employs the theatrical device of an echo effect just as he used it in "*Orfeo*". Virtually all of these various features may be found to some extent also in the *Magnificat* which concludes the work, as well as the use of *ritornelli*. But *ritornelli* are most ef-

fectively used in the *Vespers* proper in one of the most exquisite sections, (XII) *Ave maris stella*: Monteverdi sets this famous hymn by taking an old Gregorian melody as the basis of each stanza, burying it in obscure harmony in the first, and then making it stand out in various settings in the rest, while a noble *ritornello* sets off most of them one from another.

Thus may one characterize some of the various elements which make up this work, a seemingly strange hodgepodge which belongs to no consistent style. It is not a boldly experimental work, nor the first link in a new musical school. Rather, it is a work which by its very fusion and confusion of styles demonstrates the conflicts that were going on as an old art was being replaced by a new one. As such it virtually lays bare the nature of Monteverdi's efforts at the heart, and embodies in the process some exciting and beautiful music.

In gratitude for surviving a plague, Monteverdi took holy orders in 1630. He remained in the service of the Serene Republic to the end, and when he died in 1643 he was honored and respected by all the music world. Venice realized the importance of the genius she had lost and gave the composer a state funeral. Anyone who might have paused on that sad occasion to reflect might well have marveled at the vast changes which had taken place in music within the span of this one composer's life. Polyphony was hardly forgotten: indeed, it lived on extensively at least in England in the work of such a composer as Thomas Tomkins (1572-1656) and continued to be drawn upon as a technique to enrich later idioms. But its vitality had plainly left it and a new musical language was securely established. Opera was safely launched, and a variety of other new forms were taking shape. A vast musical revolution had come and when it passed no part of the art was left unchanged.

In assessing the importance of Monteverdi it is easy to be carried away by his stature and claim too much of a role for him in this great revolution. One ought to bear in mind, for instance, a figure like Salomone Rossi, "Ebraeo" (c.1570-c.1630), a contemporary Mantuan whom Monte-

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verdi knew and worked with. This remarkable musician, who has been called "the first Jewish composer" (see ARG, Sept. 1957, 82-3), devoted much of his work to an unusual attempt to recast the liturgy of the synagogue in the contemporary polyphonic medium; but he is often credited in his instrumental music with the actual development of the trio sonata. We have seen, however, that the true beginnings of this did come in Monteverdi's own harmonic experiments growing out of the madrigal, and apparently these pre-date Rossi's work. Moreover, Monteverdi's influence on Rossi may be seen clearly in much of the latter's vocal music, especially his *Madrigaletti* (1628).

In sum, then, it is quite impossible in studying this revolution to escape Monteverdi. Few creative geniuses ever have been the focal point in the total reorganization of an art. Claudio Monteverdi was one of the very greatest of composers: he belongs side by side in fame with such great innovators as Haydn, Beethoven, and Berlioz, while as a composer of lyric drama he belongs in the company of Gluck, Mozart, Wagner, Verdi, Puccini.

Before ending, it might be well to take note of one more important composer, whose own genius was a worthy successor to that of Monteverdi. Such was Heinrich Schütz, the most important member of

the famous German baroque trio which included also Johann Hermann Schein (1586-1630) and Samuel Scheidt (1587-1654). Born in 1585, the Saxon Schütz studied in his youth under Giovanni Gabrieli; later, in 1628, he returned to Venice to learn firsthand of the great innovations taking shape, and in all likelihood he met Monteverdi personally. Certain it is that he was one of the foremost appliers of the Italian's new styles, which became the basis for his own. Indeed, much of Schütz' secular output consisted of re-adaptations for German consumption of the new Italian music, mainly that of Monteverdi. Schütz devoted himself primarily to sacred music, however. Living through the horrors of the Thirty Years' War taught him not only an economy of means born of necessity but also a profound and devout nobility of expression born of humanity and understanding. His consequent output made him one of the truly great masters of the early baroque. Schütz never forgot his background in Italy, but in his later years, before his death at a ripe old age in 1672, he turned increasingly back to the old polyphonic idiom for inspiration and models—a vivid demonstration of the important influence this art could have long after the revolution which had left it superseded.

It is naturally impossible to give here any coherent discography of the baroque period to match the passing references made to its outstanding composers. In conformity, then, with the intentions of this article, the following citations will center on those recordings which bear specifically on the music of the epoch of transition.

As always, RCA Victor's "History of Music in Sound" is of value for some general background, and some material of the period examined here may be found in its Vols. IV, V, and VI. Some useful material of more specific nature is to be found on one of *L'anthologie sonore* series entitled "Italian Vocal Music of the 16th and 17th Centuries" (AS-9). Unfortunately, there are no LP recordings of any of the works produced by the Camerata; this writer does have in his possession,

A page from Rossi's "Ha-Shirim li-Schelomo" (The Songs of Solomon), Venice, 1623. The work was the first Hebrew music ever printed.



however, a very interesting old 10-inch 78 r.p.m. Victor disc (21752) in which two fragments, respectively from Peri's and Caccini's "*Euridice*", are sung by a baritone named Ralph Crane with a motley instrumental support. Gesualdo has been cited previously, on Columbia (ML-5234), Sunset (600), and Westminster (obverse of XWN-18652), as well as a less satisfactory Archive disc (reverse of ARC-3073). An interesting piece attributed to Ingegneri may be found in a collection of choral music on the Lyrichord label (52).

As for Monteverdi himself, there has been extensive attention given to his major works, though there are still many gaps. "*Orfeo*" was once available in the old Berlin recording with Max Meili, successively for Vox (PL-6440, six sides) and Haydn Society (HSL-30001, six sides); but this has been superseded by a splendid new version for Decca Archive (ARC-3035/6, four sides) featuring Helmut Krebs (who, curiously enough, sang a minor role in the Berlin version). A small sample of "*Il ritorno d'Ulisse*" was available on part of a Concert Hall disc (CHS-1085), while on the same label (CHS-1148, six sides) was a highly creditable performance of "*L'incoronazione di Poppea*" under Goehr, who unfortunately omitted the Prologue.

There have been several stabs in the direction of recording whole Books of Monteverdi's Madrigals. Haydn Society has released Bk.IV, HSL-0, 141/2, four sides, and Bks.V and VI, HSL-9004/5, four sides, all under Couraud. Also, one may find Bk.I on Lyrichord 43, two sides, under Wagner. Still, the bulk of discographic attention to this category has been scattered and haphazard. Examples of the earlier madrigals, from Bks. III and IV, are on the reverse of a Randolph Singers disc for Westminster (XWN-18652). Some from Bks. IV, VII, VIII, and IX, a few nicely illustrating the transformation into the newer *concertato* style, are performed by the N. Y. Pro Musica on one side of a Columbia disc (ML-5159); on the reverse is an uneven performance by the same group of the *Sestina*, though this latter work may be found also on Overtone (4), and Westminster (XWN-18596). There used to be an old recording

under Couraud for Vox (PL-6670) of the *Sestina* as well as the *Lamento* transcribed polyphonically from *Arianna*, both from Bk. VI; an attempt by Carl Orff to "re-construct" this *Lamento* monodically may be noted (but in my opinion avoided) on Archive (ARC-3005). Of Monteverdi's dramatic expansions of the madrigal form, all from Bk. VIII: *Il Combattimento di Tancredi e Clorinda* is adequately performed on Vox (PL-8560) and Period (551) with an old but better version included in the *Anthologie sonore* disc cited above (AS-9), and another fine one on a rare Concert Hall Limited Edition (F-5); a *Ballo* composed in honor of Holy Roman Emperor Ferdinand III in 1637 is on the other half of the Vox above (PL-8560); and a beautiful version of the *Ballo dell'Ingrate*, an entertainment of 1607, is offered by Bach Guild (BG-567). Another *Ballo*, from Bk.VII, *Tirsi e Clori*, was included on a Concert Hall disc mentioned previously (CHS-1085), along with the opening *concertato* madrigal of this Book, *Tempro la cetra*. Finally we may note the reissue by Angel (COLH-20) of the famous old recordings under Boulanger of madrigalian miscellany, but this assortment is better suited to sentimentalists than to those interested in Monteverdi; her group also sings on Decca DL-9627.

Monteverdi's sacred music has received scant attention, and here more discographic activity could be focused with great profit. The only such music satisfactorily presented are two major works. The *Messa a 4 voci* was given a lovely performance under Felix de Nobel for Concert Hall (CHS-1196). The *Vespers of 1610* has been recorded twice, once for Vox (PL-7902, four sides) in Stuttgart, but much more satisfactorily in a version prepared by the Monteverdi scholar Leo Schrade for Oiseau-Lyre (OL-50021/2, four sides). The *Sonata sopra Sancta Maria* section of this work has also been recorded

Accompanying the previous article in this series (Sept., 1958, issue) was a display of the signatures of fourteen composers assembled by Gustave Reese and reproduced in his superb study, "Music in the Renaissance" (W. W. Norton, 1954, \$15.00). Apologies to Dr. Reese, an old and valued subscriber, for inadvertently failing to credit his handiwork.

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separately, once in an extremely scholarly version for Archive (ARC-3005), and in a performance more satisfying to modern ears for Concert Hall Limited Editions (F-5).

For supplementary material, one would do well to delve into a splendid cross-section of the music of Salomone Rossi done by Greenberg's N. Y. Pro Musica for Columbia (ML-5204). Some of Schütz' small pieces of sacred music in a style evolved from Monteverdi's *concertato* style may be found on Westminster (formerly WL-5043, now XWN-18588) and Bach Guild (side four of BG-519/20) releases; but a delicious illustration of how these pieces really should be done is on the second disc of the Haydn Society "Masterpieces of Music before 1750" (formerly HSL-2072, now HSL-9039). His noble *Musicalische Exequien* are offered by Archive (ARC-3006) and Westminster (XWN-18467, with 2 motets), but some may recall a more virile performance under Mendel for the short-lived REB label (9), which also offered (3) his lovely *Weihnachts Historie* (*Christmas Story*).

Two of the works of his old age, which startled his good Lutheran audiences by their deliberate and severe pseudo-antique idiom, are the *St. Matthew Passion* for Renaissance (X-49, two sides), Westminster (XWN-18590, two sides), and Bach Guild (BG-519/20, three sides), and the *St. John Passion* for Renaissance (X-26 two sides).

Having thus considered this period of transition, this musical revolution, we come to the end of our journey through the Era of Polyphony. The music composed as the new Era began was neither better nor worse in any absolute esthetic sense than what came before it. In some ways much of it was cruder, and needed to undergo long processes of development and polishing, as can only be natural for a new idiom following one that was full-grown, mature, and sophisticated. But this music was *different*, and it had all the freshness and vitality of something that opens a new and promising epoch in artistic achievement. The Era of Polyphony lay behind as a priceless but completed heritage.

(Continued from page 568)

Mario Chamlee in spite of his name is an American tenor and his voice ranks with the best now on the opera stage. It is not as good as it was a few seasons ago. It has been pushed too much. But that fate befalls almost all Metropolitan singers. Mr. Chamlee shows intelligence in all his roles, but must be put in the list of those to whom vitalizing imagination is denied.

Edward Johnson lacks the natural voice that any one of these other tenors has, but he has the almost inevitable recompense. He knows more about the art of singing than most of them. He has artistic sensibility and intelligence. He possesses the true dramatic flair. When he sings Avito he is Avito and when he sings Romeo he is Romeo, not merely a loud speaker broadcasting the same old tones. As a stylist he has no superior on the operatic stage.

His Pelléas will be remembered as one of the most symmetrically rounded lyric impersonations of our time. If he had a great voice, he would be a sensation. But since he has not, he is compelled to be content with the admiration of those who can discern real art.

There is still another Metropolitan tenor whose accomplishments far outrun his voice. George Meader has achieved distinction by his delightful David in "*Die Meistersinger*," by his finished Ferrando in Mozart's "*Così Fan Tutte*" and his subtly psychological Mime in "*Siegfried*," Mr. Meader has a very good technical equipment, but his voice is not a rich one. Therefore he does not obtain romantic rôles. The public does not love lovers who fail to disseminate high B flats of long duration.

In the assorted lot of basses and baritone left for consideration I find little to fill space. Mr. Danise, for example, is a specimen of the class of singers who swallow more tone than they emit and whose lack of vocal color creates a drab monotony of utterance fitted for the sanctuary rather than the theater. If the gentleman could act, he might disguise some of his lyric dullness.

Mr. de Luca fortunately has some spirit of the theater and by the employment of tolerable vivacity partly hides the slenderness of his voice and the limited range of his vocal art. After all the veteran Scotti, who never had a great voice, is the most authoritative artist among the baritone. He is a stylist at any rate and a true singing actor. His vocal method should not commend itself to young singers. There is too much tightness and too much pushing. But an old horse often has to be driven under the whip.

Circumstances rather than the law compel mention of Lawrence Tibbett. This is a promising young singer, with a light voice, a fairly good production and an immature, but none the less unmistakable perception of style. If Mr. Tibbett succeeds in surviving the "*Falstaff*" sensationalism—not of his own making—he should have a useful career. Only a Fauré or a Maurel could live up to the hysterical gibberings of the newspapers last season.

Clarence Whitehill, American singer, is the finest operatic artist among the baritone of the opera, albeit his voice never was extraordinary and today is not what it was ten years ago. He has one abnormally sensitive vocal cord and it has always given him trouble. If his tone



Clarence Whitehill
as Amfortas

production (sometimes marred by violent attack) were less free than it is he would doubtless have concluded his career ere now. His impersonations are admirable in their coherent union of character conception, lyric style, and polished diction. He sings with delightful clarity and fluency in English, German, French and Italian. I regard his Mephistopheles in "*Faust*" as the finest since Plançon's, but the public prefers one which is distinctly not Gounod's, not French, and not in good taste.

Three basses of the Metropolitan have been acclaimed as master singers, whereas they should be rated as effective operatic impersonators. Paul Bender cannot produce a steady tone and his intonation is often open to question. But his composition of a character is excellent and in both opera and recital he awakens the intelligence of the real listener.

Michael Bohnen has a mercilessly hard metallic tone, a brutal attack and a generally barbaric style. He abuses the *portamento* much of the time and with very little temptation slides into a *parlando* that is almost plain speech. But he can and does sing at times, as in the important air of Caspai in the first act of "*Der Freischütz*." His interpretations of famous operatic personages such as King Henry and Hagen are too frequently brilliant productions of Mr. Bohnen's own ideas of himself.

Mr. Mardones furnishes the antidote. He projects nothing but profundity of tone, a solemn and sobering sonority, which if unsupported by other elements of opera would perhaps be found of peacefully soporific quality. Very commendable vocal technic, a naturally fine voice, and nothing to say—that is about the summary of this artist.

Last of all we must sweep an inclusive glance at the mighty Feodor Chaliapin. Here again we have an operatic impersonator of the first rank, and a mediocre singer in so far as the technics of the art are concerned. He has much skill in coloring tone, but it is the skill of an actor rather than that of a singer. Indeed throughout no small portion of every opera, Chaliapin is talking instead of sing-



Chaliapin as
the Miller
in "*Rusalka*"

ing. And when he gives a recital he rips famous lyrics to pieces, shattering their melodic lines, altering their rhythms and changing their artistic purposes to suit his own whims. In opera he does precisely the same things, but with a larger and more easily concealed cunning in fitting them into his own scheme of effects.

That Chaliapin is an actor of great power is beyond question and it is by the force and picturesque impressiveness of his theatrical art rather than by the spell of beautiful music beautifully sung that he moves audiences.

The first business of a singer is to sing and the first element, the very bottom of the foundation of singing, is beautiful tone. It is also the bottom of the foundation of piano and violin and 'cello playing. It is impossible to give a great interpretation of a Beethoven piano sonata or the Mendelssohn Violin Concerto without beautiful tone. So when people tell you that such and such is a great singer in spite of the fact that he has no technic and no tone, make up your mind that he is a singing actor or a clever elocutionist; but a singer without tone simply does not exist. On the other hand the singer who is nothing but tone does not exist either in so far as art is concerned, for any pipe organ is better than he at his own game. Tone needs to be mixed with brains.

(Continued from page 569)

brief time the velvet of this voice lost some of its sheen by reason of hard usage. Miss Ponselle did not know how to produce her upper tones. She does not know yet, but she has made much improvement in technic and in general style. Her art is naive, unfinished, uncertain in purpose. Her conception of the melodic phrase seems to regard it as an ascent to a high note or a descent to a low one. She treats it accordingly, which method is essentially Italian. In these days when an inexperienced opera-going public hears only naked sounds, Miss Ponselle is fortunate. She shines a brilliant star in a nebulous firmament. And in "*La Vestale*" she has found a role of opportunities which she has not neglected.

As a producer of tone, the best singer in the Metropolitan women's list is Elisabeth Rethberg, and she possesses a soprano voice of rare beauty. Her scale is good, her production generally praiseworthy, her treatment of the phrase decidedly musical, and her plan of interpretation usually intelligent. But her art is injured by a certain butyraceous quality; it is affected by a subtle and indescribable pinguidity. It is an art flowing with milk and honey.

If the invisible powers that juggle our fortunes could but exchange some of her perfect lubrication for some of Mme. Jeritza's frictions, there would be joy

among the commentators. Last season she sang the duet in the first act of "*Madama Butterfly*" with extraordinary beauty of tone and poetic interpretation, but despite all there was a general air of placidity which was certainly consistent with the character of a fifteen-year-old Japanese girl, but not with Puccini's nuptial rhapsody. In concert the same traits are disclosed by Mme. Rethberg's singing. She is an admirable medium for revelations of the pious spirit of Bach, whose music she sings with consummate art; but she is prone to be ecclesiastical also in Schumann and Schubert.

Lucrezia Bori is a singer of a different type. She has a voice of less velvety quality than Mme. Rethberg's. It is more pungent in tone, sometimes even acrid; but it is better fitted to the publication of eruptive emotions. Beautiful always, Miss Bori will dwell long in the memories of opera goers as Fiora in "*L'Amore dei Tre Re*." She sang this music with all that was best in her art, pulsating vitality of tone, sustained lines of floating cantilena, nuance exquisitely suited to the phrase, and textual sense. When she impersonated Violetta Valery she was pictorially and dramatically admirable; but Verdi's florid expression of the lady's desire to keep free of the shackles of love was not in her grasp. In comedy, Miss Bori is always a joy; witness her delicately roguish Despina in "*Così fan Tutte*," her gleefully adventurous Mrs. Ford in "*Falstaff*," and her almost wicked impersonation in "*L'Heure Espagnole*."

Lest we forget, there is also Amelita Galli-Curci, who has less trouble with cadenzas than Miss Bori. But Mme. Galli-Curci does not excite as she once did. Yet her voice is still beautiful, and it is a very beautiful voice, indeed. She sings out of tune pretty often and her tone is often very shaky; but she cannot help it. The cause is neither bad ear nor bad technic. It is physical. In fact, Mme. Galli-Curci, in so far as treatment of the melodic line goes, sings musically most of the time. Her radical defect is a complete absence of emotional



Elisabeth Rethberg as the Countess in "*The Marriage of Figaro*"



Two Dalilas: left, Margarete Matzenauer; below, Marguerite D'Alvarez



quality. She expresses nothing but a great peace. Nevertheless, Mme. Galli-Curci has survived the stupendous boom to which she was subjected. It would have killed an artist of less merit.

Mme. Frances Alda, whose name leads the list of Metropolitan singers, has a lyric soprano voice of excellent quality with especially pleasing head tones. She has a fairly even scale and a placement generally admirable. She has always had difficulty with the enunciation of rapid successions of syllables. Her singing is often delightful in tone and is marked by great self-possession.

The majestic Matzenauer strides still splendidly amid the shifting scenes of the Metropolitan pageant. Hers is a voice of grand proportions, but they have not been gigantic enough for her ambitions. Heaven created her a mezzo-soprano, but for her only the mountain heights of Brünnhilde and the death devoted Isolde would suffice. Alas! she is sometimes one of the historic company of "screaming sisters of the air" and sometimes a very virago of an Irish princess. But she is imposing at all times. And in a highly uninteresting opera called "*Jenufa*," produced as a new setting for

Jeritzian splendors, she shone as the first star.

Mme. Matzenauer has temperament.

This goes far in opera. Her singing has the true dramatic ring, but it might be better if she would not stretch her scale.

Mme. Schumann-Heink returns to the Metropolitan for some brief appearances this season. This contralto has a noble voice even yet, but the lady has always reached after some tones more like an energetic go-getter than like an artist.

When Mme. Schumann-Heink restrains her outbursts and respects the lyric line she can still sing in a manner to hold you breathless. But skimming over a continent in search of applause is not conducive to good vocal habits.

There are singers without the sacred walls of the music temple in Broadway.

Frieda Hempel, who occupies much of her valuable time in impersonating Jenny Lind, was one of the best singers that ever trod the Metropolitan boards; but her voice has taken on a slight acidity and her singing betrays a descent in artistic idealism. In her opera days she was a lyric soprano of the first rank, and no lover of fine interpretation will forget her Princess in "*Rosenkavalier*."

There is Marguerite d'Alvarez, a plentiful Spaniard with a gorgeous voice and a battling temperament, who sometimes tears passions to tatters and again thrills one with a proclamation of genuine and deeply felt emotion.

Elena Gerhardt is adored by all persons of Teutonic origin. She exposes the insides of songs by means of a combination of singing and elocutionary effects. This method is highly popular in Germany. When Miss Gerhardt just sings, she does it well, indeed. When she ejaculates—well, she just ejaculates.

The tale is not finished without a word about Mme. Charles Cahier, whose tone is no longer certain and whose interpretations are of uneven merit. But I heard her once in recent seasons sing Schumann's *Frauenliebe und Leben* very nobly.

An artist who can fly to such a height is no mere song bird, and must not be left out of the list of real singers.

Me (both sung by Peter Cookson) gained the popularity they deserve *outside* the show, the latter only recently in a Lena Horne recording. (Delayed popularity often overtakes a Porter song. The classic example is that of *Begin the Beguine*, which went unnoticed and almost unrecorded while "*Jubilee*" was playing; it was not until the Artie Shaw swing version appeared around 1938 that the song caught on.) The score for "*Can-Can*" is much too long, and there are many banal and repetitious pieces which take too long to say nothing. But among them there is one great number, an ode to a city, written with simplicity and emotional understatement that is both tasteful and eloquent: *I Love Paris* (Lilo).

Following "*Can-Can*" there has been a

noticeable decline in Porter's wit and the persuasion of his emotional ballads. "*Silk Stockings*" (1955) has a few passable numbers: *Without Love*, *Paris Loves Lovers*, *All of You*, and *Stereophonic Sound*; but these are obvious and slick. The films "*High Society*" (1956) and "*Les Girls*" (1957), and the television play "*Aladdin*" (1958) are similarly tired.

To claim that in order to rise out of this slump Porter will require a book as strong as that of "*Kiss Me, Kate*" ignores the truth that "*Kiss Me, Kate*" has the only strong book for which he ever wrote. (Hence, the scarcity of Cole Porter revivals.) It is more likely that after all these years of probing the ironies, pains, and joys of love, his ironies are ironed out and his pains no longer throb. If Cole Porter is at long last really tired, creatively, his yawns are at least well-earned.

The Complete Cole Porter Discography

"Paris": October 8, 1928; Music Box

<i>Let's Misbehave</i> (An' Furthermore) <i>The Land of Going To Be</i>	Irving Aaronson & His Commanders, vr [not by Porter] Irene Bordoni with Irving Aaronson & His Commanders	Victor 21260
<i>Don't Look at Me That Way</i> <i>The Land of Going To Be</i>	" " [not by Porter] Irving Aaronson and His Commanders, vr	Victor 21742
<i>Let's Do It</i>	" "	Victor 21745

"The New Yorkers": December 8, 1930; Broadway Theatre

<i>Love For Sale</i> <i>Where Have You Been?</i>	Waring's Pennsylvanians, vr " "	Victor 22598
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"Gay Divorce": November 29, 1932; Ethel Barrymore Theatre

<i>Night and Day</i> <i>I've Got You on My Mind</i> <i>Night and Day</i> (<i>Stormy Weather</i>)	(Reisman's Or.) vr: Fred Astaire " " (Reisman's Or.) vr: Fred Astaire [not by Porter] (Reisman's Or. vr: Harold Arlen)	Victor 24193 Victor 24716
<i>Night and Day</i> <i>After You, Who?</i>	Fred Astaire " "	English Columbia DB-1215

Note: The second Reisman *Night and Day* is simply a recoupling. The English Columbia disc is another recording from the London production. Both Reisman sides are available on a 12" LP, Vik LVA-1001.

"Nymph Errant": 1933; Adelphi, London

<i>Experiment</i> <i>The Physician</i> <i>How Could We Be Wrong?</i> <i>It's Bad for Me</i> <i>Nymph Errant</i> <i>Solomon</i>	Gertrude Lawrence " " " " " " " " Elisabeth Welch	HMV B-8029 HMV B-8030 HMV B-8031
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Note: The five sides by Miss Lawrence were reissued on a 10" LP, Victor LRT-7001.

"Anything Goes": November 23, 1934; Alvin Theatre

<i>Lady Fair</i> <i>Gypsy in Me</i> <i>I Get a Kick out of You</i> <i>You're the Top</i> <i>I Get a Kick out of You</i>	Anything Goes Foursome " " Ethel Merman " " " "	Victor 24817 Brunswick 7342
<i>You're the Top</i> <i>I Get a Kick out of You</i> <i>You're the Top</i> <i>Blow, Gabriel, Blow</i> (<i>I Got Rhythm</i>) [not by Porter]	" " " " " " " " " "	Liberty Music Shop L-261 Decca 24451 Decca 24453

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Note: The Brunswick *I Get a Kick out of You* is on 12" LP, Epic LN-3188; the Decca sides on a 10" LP, Decca DL-5053; several songs from the show are in "Ethel Merman, An Autobiography", two 12" LP's in Decca set DX-153.

"Red, Hot, and Blue"; October 29, 1936; Alvin Theatre

<i>Damn in the Depths</i>	Ethel Merman	Liberty M.S.
<i>It's De-Lovely</i>	" "	L-206
<i>Ridin' High</i>	" "	Liberty M.S.
<i>Red, Hot, and Blue</i>	" "	L-207

"Born To Dance", film; 1936; M-G-M

<i>I've Got You under My Skin</i>	Frances Langford	Decca
<i>Rap Tap on Wood</i>	" "	939
<i>Easy To Love</i>	" "	Decca
<i>Singin' the Jinx Away</i>	" "	940
<i>I've Got You Under My Skin</i>	Virginia Bruce	Brunswick
<i>Easy To Love</i>	" "	7765

"Leave It to Me"; November 9, 1938; Imperial Theatre

<i>My Heart Belongs to Daddy</i>	Mary Martin	Decca
<i>(I Get a Kick out of You)</i>	" "	23149
<i>My Heart Belongs to Daddy</i>	" "	Columbia Brunswick
<i>Most Gentlemen Don't Like Love</i>	" "	36310 8282

Note: The Decca *My Heart* was reissued on a 10" LP, Decca DL-6019; the Columbia, Brunswick version, which is the original, on a 12" LP, Epic LN-3188.

"Panama Hattie"; October 30, 1940; 46 St. Theatre

Decca set A-203 (two 10")		
<i>Let's Be Buddies</i>	Ethel Merman, Joan Carroll	Decca
<i>Make It Another Old Fashioned, Please</i>	Merman	23199
<i>My Mother Would Love You</i>	" "	Decca
<i>I've Still Got My Health</i>	" "	23200

Note: *Let's Be Buddies* was reissued on a 10" LP, Decca DL-6019.

"Let's Face It"; October 29, 1941; Imperial Theatre

<i>Let's Not Talk about Love</i>	Danny Kaye	Columbia
<i>(Minnie the Moocher)</i> [not by Porter]	" "	36582
<i>Farming</i>	" "	Columbia
<i>(Anatole de Paris)</i> [not by Porter]	" "	36583
Liberty Music Shop album (three 10")		
<i>Farming</i>	Mary Jane Walsh, show or ch. cond: Max Meth	Liberty M.S.
<i>I Hate You, Darling</i>	" "	L-343
<i>Ev'rything I Love</i>	" "	L.M.S.
<i>Ace in the Hole</i>	" "	L-344
<i>Medley, Part One</i>	(William Scotty and His Orch.)	L.M.S.
<i>Medley, Part Two</i>	" "	L-345

Note: The Kaye records were included in a 78 rpm set, Columbia C-91; the set was reissued on a 10" LP, CL-6023.

"You'll Never Get Rich", film; 1941; Columbia

<i>So Near and Yet So Far</i>	Fred Astaire	Decca
<i>Since I Kissed My Baby Goodbye</i>	Astaire, with Delta Rhythm Boys	18187
<i>Dream Dancing</i>	Fred Astaire	Decca
<i>The Wedding Cake-Walk</i>	Astaire, with Delta Rhythm Boys	18188
<i>The Wedding Cake-Walk</i>	Martha Tilton	Decca
<i>(If I Could Be Where I Wanna Be)</i>	[not by Porter] " "	4029

"Something for the Boys"; January 7, 1943; Alvin Theatre

<i>Something for the Boys</i>	Paula Laurence	Decca
<i>By the Mississineewa</i>	Betty Garrett, Paula Laurence	23363

"Gay Divorce", 1932



"Kiss Me, Kate", 1948



The author of this article-discography is only in his mid-twenties, but already he has concentrated more scholarly and practical attention on the American musical theater than most could do in a lifetime. Before and after graduating from Bard College he was on the production staffs of various Broadway shows (including "My Fair Lady", lucky boy), and meantime he has collected what is probably one of the finest libraries of recordings, books, and memorabilia extant on his favorite subject. Lately he has been conducting a weekly program on Sunday nights over New York's WBAI-FM. He has also found time to complete what he insists is the definitive discography of original cast recordings. It will take us a long time to print it all. Any book publishers interested?

"Mexican Hayride"; January 28, 1944; Winter Garden

Original Cast: June Havoc, Wilbur Evans, Corinna Mura.

Decca 10" LP DL-5232

Note: Here and elsewhere herein, when the complete Original Cast album has been transferred from 78 to LP only the LP number will be listed.

"Seven Lively Arts"; December 7, 1944; Ziegfeld Theatre

Ev'ry Time We Say Goodbye

Only Another Boy and Girl

Benny Goodman Quintet, vr

"

Columbia

36767

"Around the World"; May 31, 1946; Adelphi Theatre

Song of the Month Club Album Real SM-12 (two 10")

Should I Tell You I Love You

Look What I Found

If You Smile at Me

Pipe-Dreaming

Larry Laurence

"

"

"

1195-A

1195-B

1195-C

1195-D

"Kiss Me, Kate"; December 30, 1948; Century Theatre

Original Cast: Alfred Drake, Patricia Morison, Harold Lang, Lisa Kirk, Annabelle Hill.

Columbia 12" LP OL-4140

"The Pirate", film; 1948; M-G-M

Sound Track: Judy Garland, Gene Kelly

M-G-M 10" LP E-21

(coupled with "Summer Stock", M-G-M 12" LP-3234)

"Out of This World"; December 21, 1950; Century Theatre

Original Cast: Charlotte Greenwood, Priscilla Gillette, William Redfield, Barbara Ashley, David Burns, George Jongeyans.

Columbia 12" LP ML-4390, later OL-4390

"Can-Can"; May 7, 1953; Shubert Theatre

Original Cast: Lilo, Peter Cookson, Hans Conreid, Erik Rhodes, Gwen Verdon.

Capitol 12" LP S-452

"Kiss Me, Kate", film; 1953; M-G-M

Sound Track: Kathryn Grayson, Howard Keel, Ann Miller

M-G-M 12" LP E-3077

"Silk Stockings"; February 24, 1955; Imperial Theatre

Original Cast: Hildegard Neff, Don Ameche, Gretchen Wyler, Henry Lascoe, Leon Belasco, David

Opatoshu.

Victor 12" LP LOC-1016

"Anything Goes", film; 1956; Paramount

Sound Track: Bing Crosby, Donald O'Connor, Mitzi Gaynor, Jeanmaire.

Decca 12" LP DL-8318

"High Society", film; 1956; M-G-M

Sound Track: Bing Crosby, Frank Sinatra, Grace Kelly, Celeste Holm, Louis Armstrong.

Capitol 12" LP W-750

"Silk Stockings", film; 1957; M-G-M

Sound Track: Fred Astaire, Janis Paige, the voice of Cyd Charisse.

M-G-M 12" LP-3542-ST

"Les Girls", film; 1957; M-G-M

Sound Track: Gene Kelly, Kay Kendall, Mitzi Gaynor, Taina Elg.

M-G-M 12" LP E-3590

"Aladdin", television play; February 21, 1958; CBS

Original Cast: Cyril Ritchard, Dennis King, Anna Maria Alberghetti, Sal Mineo.

Columbia 12" LP CL-1117

Warfield, Lois Marshall, and Jennie Tourel have each found a song or two to suit their needs. Jean Ludman, a mezzo-soprano and Purcell specialist, has aroused the interest of vocal teachers and public alike with her Purcell lecture-recitals. Still, his songs remain something of a novelty on recitals. An examination of the Purcell discs made over the years clearly documents the misunderstandings which persist regarding his songs. Many of the recordings are scandalously bad. Even today, dedicated little groups, whose sole aim seems to be to prove the doubtful premise that it is better to perform something badly than not at all, are taking it upon themselves to confuse our understanding of Purcell's art. And somehow they manage to get their performances recorded.

Heading the list of historic Purcell recordings is Edna Thornton's recording of the song *Mad Bess* or *Bess of Bedlam*. This is one of the composer's great mad songs. One can easily forgive her hollow and hooting tones as fashions of her era which have mercifully died out, but nothing could be further from the essence of Purcell's song than the deliberate and ponderous interpretation which she gives it (HMV D-1086). However, it is a curious and revealing period piece which gives some indication as to how Purcell fared in the early days of this century. Isobel Baillie used her lovely crystal-clear soprano to make several fine, if somewhat bloodless, recordings of Purcell songs. But what excuse can be found for her recording of *Hark! the ech'ing air* from "*The Fairy Queen*", with orchestra, in which the all-important trumpet ritornello has been reorchestrated right out of the score (English Columbia DX-1234)? Even as comparatively recent a recording as Blanche Thebom's *I attempt from love's sickness to fly* from "*The Indian Queen*" (RCA Victor 10-1178) is all doctored up with interludes for string orchestra never conceived by Purcell which succeed in completely nullifying the effect of her well-sung performance by giving the air the atmosphere of a nineteenth-century salon piece.

These are random examples of the sort of thing that one is likely to find in trying to build up a comprehensive collection of Purcell recordings. There are too many fine ones available for anyone to waste his time and money on those that are completely unsatisfactory. Because there are sufficient recordings available to substantiate Purcell's fame as composer for theater, court, and church, it seems most logical to group them herewith under these headings, with miscellaneous collections at the end.

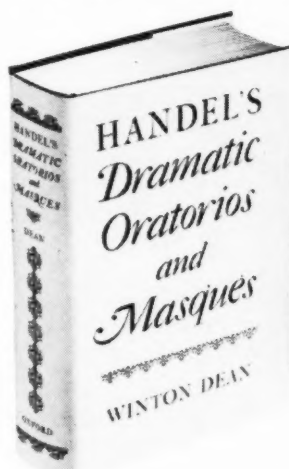
Stage Works

"*Dido and Aeneas*"; Kirsten Flagstad (soprano); Elisabeth Schwarzkopf (soprano); Eilidh McNab (soprano); Arda Mandikian (contralto); Sheila Rex (soprano); Anna Pollak (mezzo-soprano); Thomas Hensley (tenor); David Lloyd (tenor); Mermaid Singers and Orchestra conducted by Geraint Jones. RCA Victor LM-2019. *The Same*; Houston (soprano); Leigh (soprano); Cuthill (mezzo-soprano); Cummings (baritone); McCarthy (tenor); Stuart Chamber Orchestra and Chorus under Gregory. Period 546.

▲WITHOUT a doubt Dido's great aria, *When I am laid*, is Purcell's best-known composition. It surely deserves the attention it has received. Those who admire it but who know no other Purcell should be persuaded to acquire a recording of the complete opera, because only when it is heard in context, with its recitative and the concluding chorus, *With drooping wings*, does it achieve full stature. Indeed, the whole opera justifies its reputation as one of the finest chamber operas ever composed. There have been four recordings of the work, including the two once available on 78s. The Mermaid Theatre performance is the finest of the lot despite several weaknesses. Flagstad's Dido has great nobility and the voice is of course magnificent, but her performance is not without some lapses. The style, especially in the recitative passage, often evades her, and she allows many passages which give the opportunity for attaining real grandeur to slip by unrealized. And no one with so unmistakable a voice as Schwarzkopf's should ever be given more than one role in a recorded opera—she sings three. She often sounds detached and occasionally superficial. Mandikian, taking a cue from her music, is deliciously malicious as the Sorceress. The fact that the scene of the witches in this little opera is full of nasty high spirits makes Dido's

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fate no less poignant than it would have been had those plotting her doom been slimy and grimy. The rest of the cast is adequate.

"The Fairy Queen" (complete); Jennifer Vyvyan (soprano); Elsie Morison (soprano); Peter Pears (tenor); Thomas Hemsley (bass); John Whitworth (counter-tenor); Trevor Anthony (bass); Peter Boggis (counter-tenor); with The St. Anthony Singers and the Boyd Neel Orchestra under Anthony Lewis. L'Oiseau-Lyre set OL-50139 41, six sides.

▲THE musical sequences of this elaborate Restoration adaptation of Shakespeare's *Midsummer Night's Dream* contain as much music as most nineteenth-century operas. A complete performance, with text, must have rivaled, or possibly exceeded *"Parsifal"* and *"Les Troyens"* in length. Unlike *"Dido and Aeneas"*, which is a unique work, *"The Fairy Queen"* gives a true idea of what Purcell's contribution to the Restoration theater was like. There is surely justification for the suspicion that a succession of fifty-odd songs and dances might well constitute a tiresome experience. Be assured that it is not. Purcell created his fantastic and magical score with incredible imagination. There is a constant shift of mood and emphasis, all beautifully underscored with contrasting musical devices. The humor of the first-act scene between the drunken poet and the devilish fairies, who pinch and torment him, is beautifully balanced by the second-act masque in which the Spirits of Mystery, Secrecy, Sleep, and Night lull Titania with almost agonizingly beautiful music. The whole score alternates between scenes of great wit and

brilliance and touching scenes of great tenderness and warmth. This recording is one of the finest yet made of any Purcell work. One dared not hope for such a performance of this work in our time. In fact, it seems no exaggeration to hail it as one of the finest recordings of baroque music ever made. The performance is consistently exquisite. All of the singers have fully mastered the Purcell idiom. The chorus is one of those angelic English choirs which remains perfectly balanced, never sags from pitch, and never, no never, becomes muddy. By meeting Purcell's challenges squarely and by overcoming them honestly, this group of musicians has set a standard for all future recordings of Purcell's stage works. We can only now hope that they will have the opportunity of recording some of his other works. Lewis' tempi deserve a special word of praise. They all seem just right and the work never for a moment lags. Those who follow this recording with the Novello score will note some variations between it and the music as performed here. There are several versions of some of the numbers and this group has made use of more than one source. One delightful touch is the addition of an elaborate harpsichord improvisation to the orchestral interlude which follows *Come all ye songsters of the sky*, which make the piece sound like a veritable aviary. Vocally, the one weak member of the cast is Peter Boggis, the counter-tenor in the Coridon and Mopsa duet. His voice has



Act I, Scene I of *"The Fairy Queen"* at Sadler's Wells (Robert Helpmann and Margaret Rawlings)

absolutely no lower register, giving him the doubtful advantage of sounding exactly like a boy alto. However, his performance is so delightful that one forgives him his shortcomings.

"*The Fairy Queen*" (selections); Phyllis Curtin (soprano); Eleanor Davis (mezzo-soprano); Paul Tibbetts (bass); Cambridge Festival Chorus and Orchestra under Daniel Pinkham. Allegro 3077.

▲THIS performance of excerpts is an honest, straightforward venture but it lacks all the finesse and style of the foregoing complete performance. Pinkham is no stranger to the music of Purcell—he has done realizations for some of the songs—but his performance here does not disclose any great affinity to this music. Tempi are often too relaxed. Phyllis Curtin's performance of the soprano solos is accurate and often attractive. But the fact remains that her voice is one of those bright, clear, and healthy American soprano instruments which does not yield easily to either a wide range of color or to much dynamic variation. She continually throws phrases off balance by over-weighting certain notes—generally in the upper middle range. This leads to rigidity and abruptness just where a limpid, caressing play of stresses is needed to define the line correctly. The others perform capably. Tibbetts' performance of Sleep's solo, *Hush no more*, is one of the highlights of the disc.

"*The Fairy Queen*" (selections); Margaret Ritchie (Soprano); Ensemble Orchestral de l'Oiseau-Lyre under Anthony Lewis. Oiseau-Lyre OL-50029, (with selections from "*The Masque in Timon of Athens*"—see below)

▲THESE excerpts are mainly orchestral: *Dance for the green men, Rondeau, Monkey's dance, and Chaconne*. Margaret Ritchie contributes two songs: *The plaint and Hark! the ech'ing air*. Like *When I am laid*, *The plaint* is an affecting and infinitely sorrowful air. Both show Purcell's absolute mastery of the art of composing over a static ground bass which is repeated throughout. *The plaint*, not only underscored by the melancholy of the chromatic bass, but also further intensified with a lovely violin obbligato is, if anything, even more moving. It was not included in the original production of "*The Fairy Queen*" but was added to a later version, possibly because of its popularity. Ritchie's performance of

these two songs is well-nigh perfect. Those who are familiar with her Handel recordings will not be surprised to find her adding a trill here and there.

"*The Indian Queen*"; Patricia Clark (soprano); Cynthia Glover (soprano); Sylvia Rowlands (mezzo-soprano); Bernard Babouline (tenor); Duncan Robertson (tenor); Richard Standen (baritone); Frederick Westcott (bass); John Whitworth (counter-tenor); London Chamber Orchestra and Singers under Anthony Bernard. Issued by (and available only from) The Record Society, 70 Brook Street, London W. 1, England.

▲PURCELL'S music for this play by Sir Robert Howard and Dryden is only about one-third as long as that which he supplied for "*The Fairy Queen*". It dates from the last year of his life and shows advances in craftsmanship even above and beyond the skill he exhibited in the earlier work. The story concerns Montezuma and the rivalry between the Mexican and Peruvian kingdoms. The second and third acts both contain superb short masques. *Fame and Envy* each have stunning solos in the second. The incantation scene in the third contains the song, *Ye twice ten hundred deities*, which Burney describes as opening "with what seems to me to be the best piece of recitative in our language". Following this taxing and compelling solo there is a lovely soprano air with oboe obbligato and a duet for Aerial Spirits which illustrates how effectively Purcell could use a ground bass to turn out a jaunty and bouncing song. The act ends with the famous *I attempt from love's sickness to fly*. The performance contains all the vocal numbers which Purcell wrote for the play but not all the orchestral ones. Also included is the final chorus from an additional masque supplied for the play by Purcell's brother Daniel. Bernard is a fine Purcell conductor but neither his ensemble nor his soloists are on the same plane with those assembled for Lewis' "*The Fairy Queen*". The highlight of the disc is the lovely soprano solo, *They tell us that your mighty powers above*, in which the heroine laments the separation from the man she loves. The notes do not make clear which singer is singing what, so that this singer cannot be singled out by name. She is, however, the only one in the cast who surely and completely captures the mood of her assignments. This is by no means a poor recording, but

one regrets that because it is so close to being top-notch it didn't quite make the grade. Well worth adding to any collection, however.

"*The Masque in Timon of Athens*" (arr. Woodhouse); Keturah Sorrell (soprano); Stephen Manton (tenor); Frederick Woodhouse (bass). Intimate Opera Co. London LLP-292.

▲THIS arrangement was made by the director of the Intimate Opera Company for the three singers who comprise his troupe. His adaptations extend as far as the four-part choruses, which is amusing because this is one of the few stage works for which Purcell supplied a truly massive choral number (*And even the Thunderer disarms*). The adaptation does not include all of the music. The solo sections tax the resources of this tiny cast and only Woodhouse comes off well since his role is supposed to be a robust and earthy one.

"*The Masque in Timon of Athens*" (selections); Margaret Ritchie (soprano); Ensemble Orchestral de l'Oiseau-Lyre under Anthony Lewis. Oiseau-Lyre OL-50029. (with selections from "*The Fairy Queen*"—see above)

▲RITCHIE'S singing of the elaborate recitative, *The cares of lovers*, is one of the finest examples of Purcell singing on records. All of the song's effects are in the rhapsodic melodic line. The text concerns the sweet torments of love. Ritchie highlights the meaning of every word and phrase. Her bewitching artistry even extends so far as to make the taxing coloratura passages meaningful in terms of the text. Every singer about to attempt one of these elaborate Purcell declamations should study the notes on paper and then turn on this disc to see just what kind of magic it takes to bring such a song to life. The only other song in these excerpts is Cupid's *Come all to me*. The remainder of the excerpts is made up of the Overture, Dances, and the final *Curtain tune on a ground*.

"*The Masque in Dioclesian*" or "*The Prophetess*"; Whitfield Lloyd (mezzo-soprano); Lawrence Avery (tenor); Marjorie Mitton (soprano); Paul Gavert (baritone); Lee Cass (bass-baritone); Fritz Kramer (piano). Magic-Tone MLO-1013.

▲BETTERTON'S adaptation of Beaumont and Fletcher's play, *The Prophetess*, provided Purcell with his first large-scale work for the theater. It was so successful that Purcell himself published the full score. The work is full of beauties and deserves far better treatment than it receives here. The singers all have attrac-

tive voices but, with the exception of Lee Cass, who nears distinction, they all perform without any feeling for either the text or the mood of the songs. They sing notes only and even that is not accomplished without mishap. Voice blending is not even attempted in the ensembles. Cuts are made in the instrumental sections, which is, however, a blessing because only a piano is used.

"*King Arthur*" (selections); Lawrence Chelsi (bass); Robert Harris (tenor); Martha Bleiberg (soprano); Marjorie Mitton (soprano); Jean Ellesperman (mezzo-soprano); with piano and Hammond organ under Fritz Kramer. Magic-Tone MLP-1006.

▲SUCH great scores just cannot come to light with forces like these. The score's most celebrated song, *Fairest Isle*, is cut. A good recording of this Purcell-Dryden collaboration would be most welcome.

Odes and Welcome Songs

"*Come Ye Sons of Art Away*" (Ode for Queen Mary's birthday, 1694). Margaret Ritchie (soprano); Alfred Deller and John Whitworth (counter-tenors); Bruce Boyce (bass); St. Anthony Singers and L'Ensemble Orchestral de L'Oiseau-Lyre under Anthony Lewis. OL-50166 (with Lully, *Miserere*)

▲CERTAINLY a composition need not be a composer's best, or even typical of his best, to serve as a good introduction to his work as a whole. It seems certain that the original release of this disc several years ago, on Oiseau-Lyre DL-53004, served to introduce many to the music of Purcell. Those who have missed it are urged to acquire it. It is not one of Purcell's greatest works, but its joyous score is an ideal illustration of the composer's ability to meet the obligations of his court affiliations and yet compose music which can still give pleasure on the strength of its solid musical merits. The duet for two counter-tenors, *Sound the trumpet*, which so successfully imitates the melodic patterns associated with the instrument and yet remains so vocally grateful and rewarding, is one of Purcell's most engaging compositions. The elegance of both melody and rhythm in *Strike the viol* have made it one of the composer's most popular songs. *Bid the virtues*, the soprano solo with oboe obbligato, is both graceful and tender, while the music for the bass has an imposing masculinity due to its angular melodic skips and its steady rhythmic drive. Deller uses his flexible voice to great advantage here. His voice has

sounded better and more perfectly controlled on other occasions, but the over-all impression he creates in this performance ranks with his finest achievements in this literature. Ritchie performs with her usual imagination and customary musicianship, defining her vocal lines with the sureness of a draftsman making a blueprint. It is unfortunate that Boyce cannot match her flexibility since he is called upon to repeat some of the same tricky rhythmic patterns which she sings. She tosses them off while he can no more than blur them. Being more baritone than bass, he is at a disadvantage in the sections obviously designed for a rich bass. "Hail, Bright Cecilia" (Ode for St. Cecilia's Day, 1692). Alfred Deller and Peter Salmon (counter-tenors); Wilfred Brown (tenor); April Cantelo (soprano); Maurice Bevan (baritone); John Frost (bass); Ambrosian Singers and Kalmar Chamber Orchestra under Michael Tippett; with George Eskdale (trumpet). Bach Guild BG-559.

▲THIS is the last of four odes which Purcell composed for the annual celebrations in honor of the patron saint of music. The text, by Nicholas Brady, Chaplain to the Queen, praises the virtues of the popular instruments of the day and especially their abilities to contend for the saint's favor. The bulk of these praise-filled stanzas is allotted to the solo singers. Of the thirteen numbers, only three are for

chorus, the remainder being made up of three duets, one trio, and solos. The best known is the bass solo, *Wond'rous machine*, which honors the organ. 'Tis nature's voice, for counter-tenor, which Purcell himself sang at the first performance, is one of his most elaborate coloratura declamations, leaving little doubt that he was anything less than a singer of uncommon skill and flexibility. All of the singers perform their difficult tasks with ease and stylistic distinction. The performance was obviously prepared with great care and understanding by Tippett, who, with Walter Bergmann, prepared the edition used here. This ranks with the finest recordings of Purcell music yet issued.

"What, What Shall be Done in Behalf of the Man?" (Welcome songs for the Duke of York, 1682) (excerpts, Nos. 1, 2, and 3 only). Alfred Deller (counter-tenor); Richard Lewis (tenor); Norman Walker (bass); London Chamber Singers and Orchestra under Anthony Bernard; *The fatal hour comes on apace*; J. Alexander (soprano); Arnold Goldsbrough (harpsichord) with cello; in "History of Music in Sound," Vol. VI. RCA Victor set LM 6031, four sides.

▲IT is strange that this admirable recorded history should have included the selections it does, for they are a strange and uncharacteristic introduction to the music of Purcell for the uninitiated—presumably the prospective audience for surveys of this kind. The ode, which was composed to celebrate the return of the Duke of York, afterwards James II, from his sojourn in Scotland, shows us Purcell at his most frivolous. The trio for the three soloists exhibits his great skill in handling multiple solo voices but the enthusiastically complimentary text gives him little chance to be anything more than unrelentingly joyful. The performers are all excellent and they deliver a graceful and spirited performance. But this is minor Purcell. *The fatal hour*, also included in the anthology, is one of Purcell's solo cantatas based on the Italian models of Rossi, Carissimi, and others. It is composed of brief, alternating sections of recitative and air. At all times, the vocal line itself is the center of interest. The bass is strictly subservient to it. The only possible criticism of Alexander's fine performance is that it is almost too lovely. A little more intensity would not have been amiss since the song swims in pathos. But we must be grateful for her fine pacing and

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for her precise and musical phrasing. Purcell's Trumpet Overture (to the third act of "*The Indian Queen*"), conducted by Goldsbrough, also is included in this set.

Anthems, Services, Hymns, etc.

In Thee, O Lord, do I put my trust; O sing unto the Lord. Saltire Singers. Decca Archive ARC-3038. *O Lord, grant the queen a long life.* Alired Deller (counter-tenor); Peter Pears (tenor); Norman Lumsden (bass); The Aldeburgh Festival Chorus and Orchestra under Imogen Holst. London LL-808.

Lord, how long wilt thou be angry? Dessoiff Choirs under Paul Boepple. Concert Hall CHC-44. *Thy word in a lantern* (arr. Bridge) Mormon Tabernacle Chorus with organ under Cornwall. Columbia ML-5048.

Te Deum and Jubilate in D; Rejoice in the Lord alway; O sing unto the Lord. The Purcell Performing Society, Cleveland, under John Reymes King. Allegro ALG-3027.

My song shall be alway; In guilty night; Mad Bess. Ruth Kisch-Arndt (alto); Ruth Popeski (soprano); John Howard (tenor); James Eby (bass); Orchestra and Chorus of the Early Music Foundation under Michael Hauptmann. Renaissance X-14.

Music for the funeral of Queen Mary, 1695. Geraint Jones Singers and Orchestra. Angel 45027. *Thou knowest, Lord, the secrets of our hearts* (from *funeral music*). Choir of St. John the Divine. Word W-4014.

▲DURING Purcell's lifetime, the old polyphonic "full" anthems of the church were being replaced by "verse" anthems for solo voices with instrumental accompaniment. This development was not accepted without reservations by some Restoration church-goers. Evelyn objected in his well-known "Diary" on December 21, 1662 to the string interludes which were introduced "between every phrase after the French fantastical way, better suiting a tavern or playhouse than a church." There was, of course, no tradition of ecclesiastical instrumental music for Purcell and his contemporaries to follow, so, indeed, they did compose their instrumental interludes after secular models. However, since the twentieth-century music-lover, be he devout or not, is only likely to encounter these anthems in the all-too-secular concert hall or in church "concerts", these considerations are of no more than historical consequence. It is their musical virtues which most interest us today. And if these anthems seem inconsequential in comparison to some of the grandiose religious compositions of the eighteenth and nineteenth centuries, it is wise to remember that such a comparison is an unjustified one. Within their framework, they must be considered an important contribution to the musical litera-

ture of the church. Anyone really interested in a complete understanding of Purcell, the many-sided composer, must take these anthems into account. It is sometimes more difficult for the listener to reconcile Purcell, the church composer, and Purcell, the theatrical and tavern song composer, than it apparently was for Purcell himself. And, as in the case of Purcell's other kinds of music, his religious music is fully worthy of a place in the modern repertory.

Of the recordings thus far made available, the Saltire Singers Archive disc is in many ways the most satisfying. The voices of the performers are well matched, attractive both in solo and in ensemble, and their aim is obviously high. The Aldeburgh Festival recording dates from the coronation year (1953) so that the substitution of "Queen" for "King" in the text should require no explanation. Both work and performance are worth the efforts it may require to find this withdrawn item. The Dessoiff Choirs' performance was recorded at an actual performance and is precise and clear despite the large forces involved. In matters of size, no group has yet exceeded the Mormon Tabernacle Chorus. Its 375 voices are hardly suited to these intimate anthems. The Purcell fancier will probably decide to avoid their effort. The Purcell Performing Society of the Old Stone Church in Cleveland makes no pretense of being a professional group. Its forces are small—nine singers and ten instrumentalists—which results in a nicely scaled performance. However, the voices, which are attractive enough in ensemble, do not fare well in the solo passages. A good recording, by a really professional group, of the *Te Deum and Jubilate in D* is long overdue. Ruth Kisch-Arndt's performance of the anthem is not without reverence and devotion, but the result is lugubrious. She constantly drags passages and stylistically this is just not Purcell. Her approach is obviously via Bach and other later German composers. The dramatic *scena*, *In guilty night*, better known as *Saul and the witch of Endor*, for three voices, is apparently performed in a modified version of the Britten realization. The performance is poor, lacking in atmos-

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phere and riddled with liberties which succeed in robbing the score of its impressive effects. *Mad Bess* is a strange filler on this release. Popeski's performance does not begin to reveal the power of this evocative mad scene.

The funeral music, which Purcell composed for the funeral of Queen Mary II in 1695, was used several months later for the composer's own funeral. True dignity takes the place of artificial pomp in this impressive and moving music. The recording issued as the funeral music includes the anthem *Man that is born of a woman*, which was probably not a part of the funeral music, as well as *Thou knowest, Lord, the secrets of our hearts*, which we do know was performed at the rites. The inclusion of the doubtful anthem in this performance may trouble some, but at least it swells the number of acceptable performances of the anthems by one, for both are exquisitely sung. There is indication that the voice parts were reinforced by trombones at the funerals, but they are both performed unaccompanied here. Thurston Dart has revised the in-

strumental pieces—the march and canzona—and added elaborate timpani parts. The performance of the anthem, *Thou knowest, Lord, the secrets of our hearts*, is given an attractive performance by the choir of St. John the Divine. The march and canzona for brass are also available separately by a brass ensemble under the direction of Voisin on Unicorn UN-1003 in an edition by King.

Secular Cantatas and Duets with Instrumental Obligati and Two- and Three-Part Songs with Continuo

Soft notes and gently raised; 'Tis wine was made to rule the day; O what a scene does entertain my sight; When the cock begins to crow; How pleasant is this flowery plain. Saltire Singers. Decca Archive ARC-3038 (with anthems, see above). *When the cock begins to crow; How pleasant is this flowery plain.* Valarie Lamoree (soprano); Russell Oberlin (counter-tenor); Arthur Squires (tenor); with the New York Pro Musica Antiqua. Also included are the songs: *Whilst I with grief, What a sad fate and Strike the viol* (Oberlin); *What can we poor females do and Why should men quarrel?* (Lamoree). Esoteric ES-519 (with Blow: *Ode on the death of Mr. Henry Purcell*.) Russell Oberlin and Charles Bressler (counter-tenors).

▲WE are fortunate to have recordings of the works for multiple voices and instruments because these are the works least likely to be encountered in actual per-

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performances. A comparison between the British and American groups yields some interesting differences. The New York Pro Musica Antiqua group is more playful and energetic than its British counterparts, who put much more emphasis on polish and style. Both are acceptable, but the Saltire Singers, by more carefully plotting and executing their task, come up with the more satisfying performances. The tenor, Duncan Robertson, has the handsomest voice of the British group and is superior to Arthur Squires, whose all-too-American pronunciation of such words as "beautiful" is somewhat of a handicap here. Valarie Lamoree makes more of the rhythmic patterns than Margaret Fraser, but her phrasing is often awkward and lacking in finesse. The harpsichord continuo is much more imaginatively realized on the Archive disc.

Neither Oberlin nor Lamoree fully realize the potentials of the solo songs. *Strike the viol* and *Why should men quarrel?* are performed with the recorders and harpsichord, the others with harpsichord and cello. The weaknesses of Blow's *Ode* serve to highlight the greater gifts of his contemporary very nicely. Burney, no great admirer of Blow, writes of this *Ode*: "It is composed in fugue and imitation, and is learned and masterly, but appears laboured, and is wholly without invention or pathos. There is, however, so much of both in the poetry, that it borders on bombast." This may seem unkind to both Blow and Dryden, the author of the text, but it must be admitted that Dr. Burney's words haunt one while listening to this performance. Bressler is no counter-tenor and merely pushes his natural high tenor up beyond its normal range. These strained tones do not blend well with Oberlin's generally easy top. However, even he is taxed by some of the phrases. "They strain their warbling throats" is an unfortunate line for them to have to sing. **Solo Songs (Including Sacred Songs and Songs from the Stage Works)**

Two Counter-tenors

Homage to Henry Purcell: *Music for a while; Thrice happy lovers; If music be the food of love; Not all my torments; Fairest Isle; Sweeter than roses; The fatal hour comes on apace; Crown the altar; I attempt from love's sickness to fly; O lead me to some peaceful gloom; What shall I do to show how much I love her; From rosy bowers;*

Alfred Deller (counter-tenor); *I love and I must; Tell me, some pitying angel; April Cantelo* (soprano); *Let the dreadful engines; Maurice Bevan* (baritone); and the duet *Close thine eyes; Cantelo and Bevan*. Also included are harpsichord works and ensemble music for strings. George Malcolm and Walter Bergmann (harpsichord); Neville Marriner, Peter Gibbs and Granville Jones (violins); Desmond Dupré (viola da gamba). Bach Guild set BG-570/1, four sides.

Music of Purcell, Jenkins and Locke: *One charming night; I am come to lock all fast; Here let my life; Here the Deities approve; Since from my dear Astrea's sight; Oh, let me forever weep.* Alfred Deller (counter-tenor) and Gustav Leonhardt (harpsichord). Also included are strings by Purcell, Jenkins, and Locke played by the Leonhardt Baroque Ensemble (Consort of viols). Bach Guild BG-547.

Songs of Henry Purcell: *Hark the echoing air; Love thou canst hear; Ye gently spirits of the air; Let us sing; Sylvia, now your scorn give over; Ah! how pleasant it is to lose; I love and I must; Music for a while; Fly swift ye hours; Turn then thine eyes; Sweeter than roses; Oh how happy's he; Lovely Albina's come ashore; Now that the sun.* Russell Oberlin (counter-tenor); Paul Maynard (harpsichord) and Seymour Barab (bass viola da gamba). Esoteric ES-535.

▲THE present revival of interest in the solo counter-tenor voice can be credited, for a large part, to Alfred Deller's amazingly successful recording and concert career. In the late 1940s and early '50s, when his 78 r.p.m. recordings began to arrive from England, he immediately proved himself to be a singer of great imagination and resources and the possessor of a voice so hauntingly lovely, and used with such discretion and tact, that the sheer novelty of the range and quality of the voice easily became an accepted and secondary aspect of his artistry. In such a deceptively simple song as *Retired from any mortal's sight* (HMV C-4247—78 r.p.m.) he proved himself a masterful interpreter as he subtly set forth every shade of meaning in the text with compelling vocalism. His close association with the Purcell scholars, Michael Tippett and Walter Bergmann, gave his work the stamp of authenticity. Over the years, however, success seems to have taken its toll. A comparison of the songs on this recent "Homage" recording with those he made in the early stages of his career is striking and saddening. Whereas formerly the beauty of his voice and the sureness of his musicianship were the means through which he could bring Purcell's neglected songs to life and make them as timely as any songs in the repertory, he now gives the impression that these songs are merely vehicles for his refined artistry.

The voice itself has undergone subtle

changes. He has gained a smother, more soprano-like quality only at the expense of a loss of color contrast and dynamic variations—especially at the top of his range. The total effect may now be more even but it is also more monochromatic, which only serves to emphasize the fact that spontaneity, or at least the effect of it, has vanished from his performances. Conviction has been replaced by mannerisms and affectations. There is still much to admire in his singing of such a simple melody as *Fairest isle*, but it is beyond his powers even to suggest the true stature and power of such a song as *The fatal hour*. Drama and urgency are seldom to be found in his plaintive vocalism.

Yet he is inconsistent. *From rosy bowers*, that intense mad scene which Purcell composed during his last illness, demands the ultimate in dramatic variation and intensity, but it is the most convincing effort Deller has ever made in material basically ill-suited to his voice. On the other hand the hauntingly lovely *Sweeter than roses*, which his great flexibility should permit him to do exceptionally well, is poor, while *Not all my torments*, again seemingly ideal, is offensively ostentatious.

His co-stars on the "Homage" release, April Cantelo and Maurice Bevan, both perform more honestly. Together, they create a moving performance of the duet, *Close thine eyes*. Cantelo is equal to the taxing vocal difficulties of *Tell me, some pitying angel* and, in addition, defines its emotional intricacies with skill and effect. Bevan encounters some rough spots but, on the whole, his singing is attractive and his interpretations telling. Despite the unevenness of the vocal material here, the set is recommended for its high spots and for the excellence of the instrumental playing.

Much more consistently fine singing by Alfred Deller is found on the disc devoted to the music of Purcell, Jenkins, and Locke. The sprightly airs for Mystery and Secrecy from "*The Fairy Queen*" come off delightfully. The *Plaint*, however, suffers. Neither transposition nor the changing of the pronoun "he" to "she" can disguise the fact that this is a woman's song. Deller is inappropriate but he does sing it hand-

somely. Also excellent is his singing of the haunting *Since from my dear Astrea's sight*, with its unexpected rests in the vocal line.

Another counter-tenor who has risen to prominence is the American, Russell Oberlin. In his recording of Purcell songs, he uses his easy, well-sounding voice with great facility, accuracy, and poise, but performs with a complete lack of stylistic awareness. The texts, which Purcell so skillfully highlighted "and illuminated musically, are shorn of their meanings by Oberlin's superficial renderings. If he could have managed to sustain the spirit and emotion which he gives to the brief recitative, "Love robs my days of ease", from the song, *Fly swift ye hours*, his recital would have more appeal. Elsewhere, however, he makes no apparent difference between such a line as, "And all around pleased Cupids clap their wings", and, "I'll summon scorn, revenge and pride". He is also careless about dynamics. Such essentials as repeated phrases which are obviously intended to be sung *forte* then repeated *piano* are sometimes both sung at the same dynamic level. In addition, tempi often seem either too slow or too fast. One gets the impression that this recital was much too hastily prepared. Oberlin has elsewhere proven himself to be a much finer singer and musician than this. Paul Maynard's realizations are acceptable. This is one of the few recordings in which the practice of doubling the bass line with a viola de gamba is followed.

Two Baritones

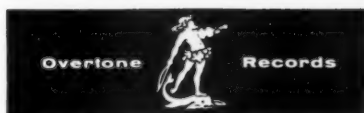
I'll sail upon the dogstar; On the brow of Richmond Hill; There's not a swain on the plain; Man is for the woman made; Come unto these yellow sands; I attempt from love's sickness to fly; Cease, O my sad soul; More love or more disdain I crave; Ah! how pleasant 'tis to love; Arise, ye subterranean winds; The message (a Moffatt arrangement, with new words, of They tell us that your mighty powers) and The oad is abroad, composed by J. C. Smith. John Brownlee (baritone) with Virginia Harper (piano). Royale 1404. Music for a while; I'll sail upon the dogstar; The knotting song; Strike the viol; Evening hymn; The queen's epicidium. John Langstaff (baritone) with Herman Chessid (harpisichord) and David Soyser (cello). Renaissance X-27.

▲THERE is no escaping the fact that Brownlee's voice is past its prime and that these songs frequently tax both the upper and lower limits of his voice to the point where his efforts to cope with the

tessitura leave him no margin for refinements. However, these difficulties are not so acute that they could not have been minimized had he compensated for them by otherwise giving these songs their due. This he does not accomplish. He makes the mistake of approaching these songs with too much dignity. The passionate declamations are stripped of their intensity and the humorous songs robbed of their spirit.

The first four songs are performed to Britten realizations. The other editions used are far less distinguished. The Moffatt arrangement, with new words (the new words being, "Ye birds that sing sweetly") for the air from "*The Indian Queen*", and the inclusion of Smith's delightful song, *The owl is abroad*, are inexcusable additions in what is supposed to be an all-Purcell recital. The recording quality is poor—as was that of the original Allegro 55 release

Langstaff also has difficulty stretching his vocal resources to fit the demands of Purcell's songs. His voice is dry and limited in color and his approach is straightforward and generally unimaginative. Dynamic shading is pale and the vitality of the rhythmic figures is unrealized. The *Evening hymn*, one of Purcell's most effective sacred songs on a ground bass, with its serenely beautiful melody and gently rhythmic pulse, is unduly rushed, which robs it of all its graceful flow. In addition, the many repeated "hallelujahs" which end the song demand a much more artful use of dynamics than is applied here. *The queen's epicedium* is an elegy on the death of Queen Mary II. Like the ceremonial music, which Purcell supplied for the funeral services, this is a moving tribute capable of creating a profound and moving effect. Unlike the formal music, however, this is a very personal utterance. There is more than sheer craft here. It is one of the supreme musical expressions of grief, implying that the composer was personally moved by the death of his royal patroness. Its many poignant moods are expressed in short, alternating sections of recitative and air, and demand the ultimate of a singer's capacity to create and sustain mood and



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Aldo Parisot & Leopold Mittman (2 discs)
Cello sonatas by Schubert, Mendelssohn, Chopin, Debussy

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atmosphere throughout its course. Langstaff seems to minimize its difficulties, which results in a flat and detached performance. A 78 r.p.m. version by Peter Pears and Benjamin Britten is available on HMV DB-6763. Langstaff is more successful with the less taxing songs on his recital, which also includes a group of songs by Dowland.

Three Sopranos

Lord, what is man?; *We sing to Him*; *Evening hymn*. Lois Marshall (soprano) and W. Kilburn (piano). Hallmark RS-1.

The Blessed Virgin's Expostulation; *Crown the altar*; *Evening hymn*. Margaret Ritchie (soprano) and George Malcolm (harpsichord). Nixa NLP-921. *Not all my torments*; *If music be the food of love* (1st setting); *From rosy bowers*; *Man is for the woman made*. Gloria Davy (soprano) and Giorgio Favaretto (piano). London 5395.

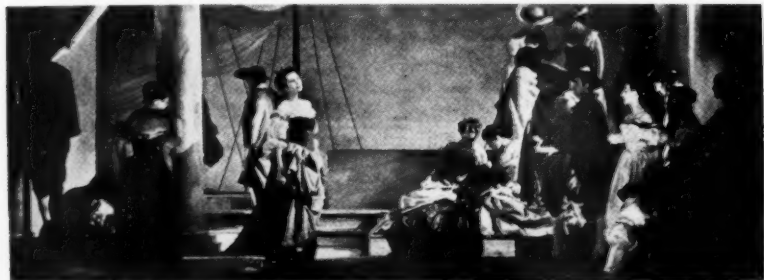
▲MARSHALL is one of the few present-day recitalists who consistently programs Purcell's songs on her recitals. Happily, she generally performs them with understanding and has the voice to cope with their demands. The title, "Three divine hymns", used for this recording, is also the title used for the publication of Britten's realizations of these sacred songs, which is the edition used here. Purcell's sacred songs, dramatic and emotional, are set just as vividly as his secular songs. It is one of their strengths. Those who have considered it a weakness seem to fail to realize that the intensity and conviction of these songs reveal no lack of reverence or devotion. Purcell's attitude is a healthy one. *Lord, what is man?* is an exceptionally fine song with a tense, expressive recitative and ending with colorful "hallelujahs", which Marshall sings expressively. She fails to make the second song interesting but it must be admitted that it is not one of Purcell's finest efforts. It is strangely ungrateful, vocally, and Britten's realiza-

tion is pompous rather than imaginative. *The Evening hymn*, while generally good, is marred by an incorrectly sung "hallelujah".

Margaret Ritchie's delicate, utterly feminine, voice has acquired some minor limitations over the years but her artistry, which allows her to reveal and point up every facet of a great song's magnitude, is unmarred by them. Flexibility, which permits her to ripple over the most complex passages with ease, is her greatest asset here. More important than her facility, however, is her combination of impeccable musicianship and compelling interpretative gifts. Each phrase seems to have been probed for its nuances of textual meaning and musical interest without loss of the song's over-all designs. Thus, each song emerges structurally perfect, yet beautiful in every detail. Songs of this stature do not yield their magical properties easily but Ritchie knows the ways and has the means to make them come to life. Her tempi in the faster sections of *The Blessed Virgin's expostulation* are more deliberate than those chosen by most singers, but this does not weaken the effect of the piece or of her interpretation as a whole. Her jaunty rendition of *Crown the altar* will come as a revelation to those familiar with the pale version by Alfred Deller. (Not released in the United States.)

Gloria Davy apparently has a high regard for Purcell's songs, having included four of them on her first recorded recital. Unfortunately, she does not seem at home in them yet. Her voice is not particularly flexible, so that, as soon as a cluster of

The 1951 English Opera Group production of "Dido and Aeneas"



sixteenth notes comes along, she has difficulty. This lack of comfort naturally prevents her from clearly defining musical values and from underlining the meaning of these songs. She is at her best in the taxing *From rosy bowers*, in which she achieves mood and atmosphere and accomplishes her best phrasing. *Not all my torments*, an elaborate recitative, demands color and style in addition to flexibility to achieve its full effect. Davy is labored and heavy-handed. The other two songs are adequately performed. *From rosy bowers* is performed in a Purcell Society realization. The others are by Britten.

Miscellaneous Recitals Containing Purcell Songs

When I am laid in earth. Suzanne Danco (soprano) with L'Orchestre de la Suisse Romande under Erede. London LLP-224. Elizabeth Wysor (contralto) with L'Orchestre de Société des Concerts du Conservatoire de Paris under Allain. Remington 199-30 and Plymouth 12-47. Blanche Marchesi (soprano) with piano. Audio Rarities LPA-2340.

Evening hymn. Mack Harrell (baritone); with Brooks Smith (piano). Remington 199-140.

Man is for the woman made; If music be the food of love (2nd version). John Runge (singer-guitarist). Riverside RLP-12-817.

Hark! the ech'ing air. Kathleen Ferrier (contralto) with Phyllis Spurr (piano). London LL-1670.

Fairest isle; Nymphs and shepherds. Jennifer Vyvyan (soprano) with Ernest Lush (piano). London LL-806.

Come unto these yellow sands. Lawrence Chelsi (baritone) with Fritz Kramer (piano). Magic-Tone 1004.

Flout 'em and scout 'em. Lawrence Chelsi (baritone) with lute/piano. Magic-Tone 1015.

▲ODDLY enough, there is really no exceptionally good separate recording of Dido's great lament. Of the single versions, Danco's is the best, though her voice is a trifle light to fully realize the impact of the scene. Marchesi's version is a curiosity only.

Jennifer Vyvyan, heard to such good advantage on the complete recording of *"The Fairy Queen"*, offers Purcell's two most popular songs in her recital. She is very much in the tradition of English recital-oratorio singers and those who relish the style will welcome her performances.

John Runge's singing of *Man is for the woman made* comes closer to the spirit of the song than any other. *If music be the food of love* is performed in the rarely heard second version of the three Purcell made of this song. Also well done.

While Kathleen Ferrier made no speci-

alty of Purcell, she did have a few of his songs in her repertory. Her recordings of Purcell duets with Isobel Baillie were among the first discs she made. Issued on 78 r.p.m., they have not yet been transferred to LP. Those who have searched in vain for the once-announced London LL-807 recital by Ferrier, Pears, and Britten, listed as including the Corydon-Mopsa duet from *"The Fairy Queen"*, are reminded that the recording was never issued; indeed, was never recorded. However, it is still possible to find the record listed in some catalogues. Fortunately, the recital recorded in Norway in 1949, which has recently been issued, contains a lively performance of *Hark! the ech'ing air*. Ferrier is ideally suited to it both vocally and temperamentally.

Harrell's performance of the *Evening hymn* and Chelsi's performance of *Come unto these yellow sands* both fall into the "competent" category. I have not heard Chelsi's performance of *Flout 'em and scout 'em* and have been unable to identify the song from printed sources. It is not included in the music from *"The Tempest"* as printed by the Purcell Society, nor is it listed in the authoritative list of Purcell's works in Westrup's biography of the composer.

The Macedon Youth; The miller's daughter; If all be true that I do think; My Lady's Coachman John; Of all the instruments that are; Once, twice, thrice I Julia tried; As Roger last night; One, two, three; Wine in a morning; Young John the gard'ner; Sir Walter enjoying his damsel; Who comes there?; Since time so kind to us doth prove; Prithce be n't so sad; Tom making a mantraw. (More Catches and Gleees.) The Glee Singers. John Bath, director. Allegro-Elite 3046.

Man is for the woman made; Sir Walter; To thee and to the maid; Fie, may prithce John; Once, twice, thrice; When the cock begins to crow; Under this stone; An ape, a lion, a fox and an ass; True Englishmen. (Tavern Songs.) The Deller Consort. Bach Guild BG-561.

'Tis woman makes us love; To thee and to a maid; Once in our lives; Drink on. ("The Restoration Sophisticate"). Roger Lewis and Syd Alexander (tenors); Sanford Walker (baritone) and Peter Warms (bass). Concord 4003.

Pox on you; Tom the taylor; At the close of the evening; Jack, thou'rt a toper; The nut brown lass. (Catch that Catch Can.) New York Catch Club. cond. by Clark. Experiences Anonymes EA-0312 (also available in stereo). *When the cock begins to crow.* The Catch Club. David Randolph Singers cond. by David Randolph. Elektra Stereo 204-X.

▲MUSICALLY, a catch is nothing more than a round for three or more voices. However, a good catch by Restoration standards is so composed and the text so



The Randolph Singers—left to right, director David Randolph, soprano Anna Louise Kautz, tenor Geoffrey Moore, bass Bert Spero, contralto Mildred Greenberg, and soprano Helen Wade.

written that the intertwining of words and phrases, especially where the rest in one part is filled in with unexpected words by another, leads to comedy, or, better still, to naughtiness. Purcell's catches often go beyond mere suggestiveness by quite a wide margin. An understanding of these catches and a full appreciation of their merits goes far toward helping to gain a better insight into many of the solo songs. If nothing more, they show Purcell's great vitality and help to prevent the mistake of granting certain of the solo songs a fuller measure of refinement than some of them were obviously intended to have. Nothing takes the life out of many of Purcell's songs easier than too much dignity or solemnity.

The general effect of Purcell's catches is one of artlessness and simplicity, but this is not to say that they demand anything less than skillful and cunning performances. They were composed for performers who had made the singing of catches an art. Not all of the performances on records come up to the mark.

The most generous sampling of Purcell's catches is contributed by the Glee Singers. The voices of this group, however, are

generally unattractive, and their performances lack polish. Not good enough for repeated hearings. The most satisfying collections are those by the Deller Consort and the New York Catch Club. These voices are superior in every respect. Both discs were obviously prepared with care, the texts being treated with full regard for their intended effects. The contents of these two complement one another. The *Expériences Anonymes* recording is also available in, and enhanced by, stereo. The Concord recording is inferior in all respects. The Randolph Singers include only one Purcell item. *When the cock begins to crow*, however, is one of the most delightful he composed.

Some of the catches in the above collections which have been attributed to Purcell also have been attributed to other composers. The fastidious Purcell fancier can easily sort these out.

The accompanying list includes all of the records discussed here. Inadequate identification of many record labels has created confusion on some of the titles. Songs from the stage works are often not so identified and other songs are known, and listed, by several different titles.

For handy reference, the next two pages are devoted to a detailed listing of the records considered in the foregoing discography—

"*Dido and Aeneas*"—complete

When I am laid in earth

OPERA

Flagstad, etc., Jones
Stuart Society
S. Danco
E. Wysor

B. Marchesi

RCA Victor LM-2019
Period SPL-546
in: London LLP-224
in: Remington 119-30
and Plymouth 12-47
in: Audio Rarities LPA-2340

STAGE WORKS WITH EXTENSIVE MUSICAL ACCOMPANIMENT

"*The Fairy Queen*"—complete

—extended excerpts

Hark, the ech'ing air

I am come to lock all fast (Mystery's song)
Oh! let me forever weep (The plaint)
One charming night (Secrecy's song)
Thrice happy lovers (Epithalamium)
Ye gentle spirits of the air
"The Indian Queen"—extended excerpts
I attempt from love's sickness to fly

They tell us that your mighty powers above
(arr. by Moffatt as Ye birds)
Why should men quarrel?
"King Arthur, or the British Worthy"
—extended excerpts
Fairest Isle

"*The Prophets, or the History of Dioclesian*"
—masque

Let us dance
Since from my dear *Astrea's* sight
What shall I do?
"The Tempest, or the Enchanted Isle"
Arise, ye subterranean winds
Come unto these yellow sands
Flout 'em and scout 'em (?)

J. Vyvyan, etc.,

P. Curtin, etc.,
M. Ritchie, Lewis
K. Ferrier
R. Oberlin
A. Deller
A. Deller
A. Deller
R. Oberlin
P. Clark, etc.,
A. Deller
J. Brownlee

J. Brownlee
V. Lamoree

L. Chelsi, etc.
A. Deller
J. Vyvyan

W. Lloyd, etc.
R. Oberlin
A. Deller
A. Deller

J. Brownlee
J. Brownlee
L. Chelsi
L. Chelsi

Lewis Oiseau-Lyre
OL-50139-41
Pinkham Allegro 3077
Oiseau-Lyre 50029
in: London LL-1670
in: Esoteric ES-535
in: Bach Guild BG-547
in: Bach Guild BG-547
in: Bach Guild BG-547
in: Esoteric ES-535
Bernard Record Soc. Ltd.
in: Bach Guild BG-570-1
in: Royale 1404

in: Royale 1404
in: Esoteric ES-519

Kramer Magic-Tone 1006
in: Bach Guild BG-570-1
in: London LL-806

Kramer Magic-Tone 1013
in: Esoteric ES-535
in: Bach Guild BG-547
in: Bach Guild BG-570-1

in: Royale 1404
in: Royale 1404
in: Magic-Tone 1004
in: Magic-Tone 1015

PLAYS WITH SONGS AND INCIDENTAL MUSIC

"*Bondura*"

O lead me to some peaceful gloom
"The Comical History of Don Quixote"—Part I
Let the dreadful engines
"The Comical History of Don Quixote"—Part III
From rosy bowers

"*A Fool's Preferment, or the Three Dukes of Dunstable*"
I'll sail upon the dog-star

"The Libertine"
Nymphs and shepherds, come away
"The Mock Marriage"
Man is for the woman made

"*Oedipus*"
Music for a while

"*Pausanias, the Betrayer of his Country*"
Sweeter than roses

"Rule a Wife and Have a Wife"
There's not a swain on the plain
"The Spanish Friar, or the Double Discovery"
Whilst I with grief
"Timon of Athens"
masque from above arranged by Woodhouse

—extended excerpts
"Tyrannic Love, or the Royal Martyr"
Ah! how sweet it is to love

A. Deller
M. Bevan
A. Deller
G. Davy

J. Langstaff
J. Brownlee

J. Vyvyan
G. Davy
J. Brownlee
J. Runge

J. Langstaff
A. Deller
R. Oberlin

R. Oberlin
A. Deller

J. Brownlee
R. Oberlin

Intimate Opera Co.
M. Ritchie, Lewis

R. Oberlin

in: Bach Guild BG-570-1
in: Bach Guild BG-570-1
in: Bach Guild BG-570-1
in: London 5395

in: Renaissance X-27
in: Royale 1404

in: London LL-806
in: London 5395
in: Royale 1404
in: Riverside RLP-12-817

in: Renaissance X-27
in: Bach Guild BG-570-1
in: Esoteric ES-535
in: Esoteric ES-535
in: Bach Guild BG-570-1

in: Royale 1404
in: Esoteric ES-519

London LL-292
Oiseau-Lyre 50029

in: Esoteric ES-535

ODES AND WELCOME SONGS

"*Celebrate This Festival*"—Ode for Queen Mary's birthday, 1693
Crown for altar

"Come ye Sons of Art Away"—Ode for Queen Mary's birthday, 1694
—complete
Strike the viol

"*Hail, Bright Cecilia*"—Ode for St. Cecilia's Day, 1692
—complete

"Welcome to All the Pleasures"—Ode for St. Cecilia's Day, 1683
Here the Deities approve

A. Deller
M. Ritchie
A. Deller, etc.
R. Oberlin
J. Langstaff

A. Deller, etc.
A. Deller

in: Bach Guild BG-570-1
in: Nixa NLP 921

Oiseau-Lyre 50166
in: Esoteric ES-519
in: Renaissance X-27

Tippett Bach Guild BG-559
in: Bach Guild BG-547

"What, What Shall be Done in Behalf of the Man?"—Welcome Song for the Duke of York, 1682
 excerpts, nos. 1-3 Deller, etc. Bernard in: RCA Victor set LM-6031

ANTHEMS

In Thee, O Lord, do I put my trust
Lord, how long will Thou be angry?
Man that is born of a woman
My song shall be alway
O Lord, grant the king (queen) a long life
O sing unto the Lord
 Purcell Performing Soc. King in: Decca Archive ARC-3038
Rejoice in the Lord alway ("Bell" anthem)
 Purcell Performing Soc. King in: Concert Hall CHC-44
Thou knowest, Lord, the secrets of our hearts (1695)
 Geraint Jones Singers in: Angel 45027
 Choir of St. John the Divine in: Renaissance X-14
 Mormon Tabernacle cho. in: London LL-808
 in: Decca Archive ARC-3038
 in: Allegro ALG-3027
Thy work is a lantern (arr. Bridge)
 Purcell Performing Soc. King in: Allegro ALG-3027
 Geraint Jones Singers in: Angel 45027
 Choir of St. John the Divine in: Word W-4014
 Mormon Tabernacle cho. in: Columbia ML-5048

SERVICES

Te Deum and Jubilate in D
 Purcell Performing Soc. in: Allegro ALG-3027

HYMNS FOR THREE VOICES

In guilty night (Saul and the Witch of Endor)
 R. Kisch-Arndt, etc. in: Renaissance X-14

SACRED SONGS—one voice

Lord, what is man?
None that the sun hath ceiled his light (Evening hymn)
 L. Marshall in: Hallmark RS-1
 L. Marshall in: Hallmark RS-1
 M. Ritchie in: Nixa NLP-921
 J. Langstaff in: Renaissance X-27
 R. Oberlin in: Esoteric ES-535
 M. Harrell in: Remington 199-140
Tell me, some pitying angel (The Blessed Virgin's expostulation)
 M. Ritchie in: Nixa NLP 921
 A. Cantelo in: Bach Guild BG-570/1
We sing to Him whose wisdom formed the ear
 L. Marshall in: Hallmark RS 1

SACRED SONGS—two voices

Close thine eyes and sleep secure
 A. Cantelo, M. Bevan in: Bach Guild BG-570/1

SECULAR CANTATAS—including duets with instrumental obbligato

How pleasant is this flowery plain
If ever I more riches did desire—excerpt—Here, let my life
 V. Lamoree, A. Squires in: Esoteric ES-519
 A. Deller in: Bach Guild BG-547
Oh! what a scene
 M. Fraser, F. Westcott in: Decca Archive ARC 3038
Soft notes and gently raised
 M. Fraser, F. Westcott in: Decca Archive ARC 3038

SOLO SONGS WITH CONTINUO

Ah! how pleasant 'tis to love
Cease, O my sad soul
Fly swift, ye hours
From silent shades (Mad Bess)
Hears not my Phyllis? (Knotting song)
I love and I must
 J. Brownlee in: Royale 1404
 J. Brownlee in: Royale 1404
 R. Oberlin in: Esoteric ES-535
 R. Popeski in: Renaissance X-14
 J. Langstaff in: Renaissance X-27
 A. Cantelo in: Bach Guild BG-570/1
 R. Oberlin in: Esoteric ES-535
If music be the food of love (1st. setting)
 G. Davy in: London 5395
 A. Deller in: Bach Guild BG-570/1
 J. Runge in: Riverside RLP-12-817
 (2nd setting)
Incussum, Lesbia, rogas (The queen's epicedium)
 J. Langstaff in: Renaissance X-27
 R. Oberlin in: Esoteric ES-535
 R. Oberlin in: Esoteric ES-535
 J. Brownlee in: Royale 1404
 A. Deller in: Bach Guild BG-570/1
 G. Davy in: London 5395
 R. Oberlin in: Esoteric ES-535
 J. Brownlee in: Royale 1404
 R. Oberlin in: Esoteric ES-535
 J. Alexander in: RCA Victor set LM-6031
 A. Deller in: Bach Guild BG-570/1
Turn then thine eyes (solo version of duet in "The Fairy Queen")
 R. Oberlin in: Esoteric ES-535
 R. Oberlin in: Esoteric ES-519
 V. Lamoree in: Esoteric ES-519
What a sad fate is mine (2nd setting)
 V. Lamoree in: Esoteric ES-519
What can we poor females do?
 V. Lamoree in: Esoteric ES-519

THREE-PART SONGS WITH CONTINUO

'Tis wine was made to rule the day
When the cock begins to crow
 Saltire Singers in: Decca Archive ARC-3038
 R. Oberlin, A. Squires, in: Esoteric ES-519
 V. Lamoree in: Decca Archive ARC-3038
 Saltire Singers in: Decca Archive ARC-3038

Note:

version without continuo included in:
 The Catch Club
 Tavern Songs

David Randolph Singers Elektra Stereo 204-X
 The Deller Consort Bach Guild BG-561

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SOUND IDEAS

An Equipment Review

By LARRY ZIDE

TWO ELECTRONIC KITS are the subject this month. Both are products of Radio Kits, Inc., manufacturers of the Arkay line. Together, they form the complete control and amplification segments of a stereophonic set-up.

The SP-6 Stereo Preamplifier has inputs for tape heads, magnetic phono, tuner, and auxiliary (ceramic cartridge or other high-level input). Ganged (that is, operating simultaneously on both channels) volume, bass, and treble controls are provided. A unique feature for this kind of unit is the inclusion of two sets of scratch and rumble filters, one set for each channel. This allows listeners to stereo sources of different characteristics, such as AM-FM stereo, to compensate for possible deficiencies in one or both channels. Other conveniences provided include a switched loudness control, a stereo reverse position and a monophonic position to combine the signals of the two channels when a monophonic record is being played. Without going into the reasons, I will just say that this reduces rumble and distortion in the playing of mono records. The SP-6 also contains input level controls on the tuner and auxiliary positions. Individual channel outputs are provided to feed a power amplifier. There is a take-off before the tone controls to feed a tape recorder. Finally, there is a balance control which increases the output of either channel while reducing in a corresponding fashion the

other channel. This conveniently serves the purpose of compensating for deficiencies in recordings—where one stereo channel is not recorded at the same level as the other or, as in the case of many stereo setups, where different speakers or amplifiers are used for the second channel.

The SP-6 is a complex, difficult construction project. Whereas the experienced kit builder will find the unit an interesting challenge, the beginner is likely to run into severe difficulty. I myself botched the job the first time around because of carelessness. Just to be sure it was I and not the unit, I built a second one, this time *not* working on it at two A.M. when I was dead tired. The second one worked fine.

The SP-6 is built on the principle of a relay rack. The controls are mounted on one panel, the power supply and tubes on the middle section, and the input and output connections are on the last or rear panel. Each section is assembled separately and, when complete, wired together. I found that the entire project took 17 hours, including checking time. Here are several minor errors I found in the kit instructions:

Page 4:

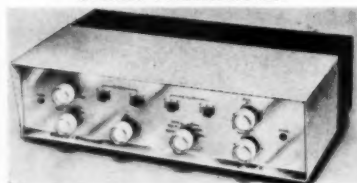
8(a). Connect one lead to pin 9 for V5 (NS); instead of (S).

8(b). Connect pin 4 of V5 (NS) to pin 5, etc.; instead of (S).

Page 6:

34. Connect C32(20mf) Cond. (+) lead

ARKAY SP-6
STEREO PREAMPLIFIER



(Specs supplied by manufacturer)
Frequency response: 10-30,000 cps \pm 1/2 db.
Phono sensitivity: 2mv.
Hum and Noise:
Phono: -70db.
Tuner: -90db.
Interchannel crosstalk: -50db.
Controls: Balance, Input selector, Function, Bass, Treble, High Filter, Low Filter (two sets separate for each channel), Gain.
Tubes: (4)12AX7, 12AU7, 6X4.
Size: 15"W. x 4"H. x 9"D., approx.
Weight: 7 lbs. shipping
Price: Kit, \$39.95. Factory wired and tested, \$62.95.

to lug 3 of TS-2(S) and the (-) lead to lug 3 of TS-1(NS) (SLP). (This replaces #34 as published. —L.Z.)

Page 9:

7(b)...lug 14 of SW-2 (NS); instead of (S).

7(c)...lug 7 of SW-2(NS); instead of (S).

Page 11:

Insert the following after 31(b):

31(c). Cut off the outside conductor lead on this same end.

The completed SP-6 had smooth-functioning controls which responded as they should. RIAA equalization (the only phono equalization provided) was fairly accurate down to 50 cycles and up to

15,000—certainly adequate to the response of most stereodiscs. The over-all sound was clean, although not outstandingly so. This was traced to IM distortion levels of 3 per cent at one volt but almost 6 per cent at one and one-half volts. This would be serious with amplifiers that required more than one volt for high output. Bass and treble controls provided 15 db of cut and boost at 50 cycles and 15 of boost and 20 db of cut at 15,000 cycles. The loudness control was only moderately effective, but no more or less so than on other units I have heard. Gain was adequate for all modern cartridges, and the noise level was low. In sum the SP-6 is satisfactory and recommended for the budget-minded, experienced kit builder.

**ARKAY SPA-55
STEREO POWER AMPLIFIER**
(Specs supplied by manufacturer)

Frequency Response: 20-20,000 cps $\pm 1/2$ db at rated output.

Power Rating per channel: 30 watts, 50 watts peak.

IM Distortion: 1.5% at 25 watts.

Harmonic distortion: .9% at 25 watts.

Damping Factor: 16.

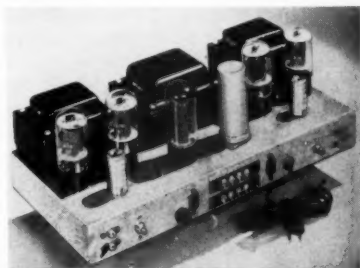
Output taps: 4, 8, 16, ohms.

Sensitivity: 1 V RMS for 30-watt output.

Tubes: (4) 6L6GB, (2) 6AN8, (1) 5U4GB.

Size 15 1/4" W. x 8" D. x 6" H.

Price: Kit, \$64.95. Factory Wired and Tested, \$79.95.



The SPA-55 is a dual-channel power amplifier, comprising two independent 30-watt amplifiers sharing a common power supply but mounted on a single chassis. Features include input level controls for each channel, a bias level control, and a balance adjustment for each channel's output tubes. The unit also provides a "phantom" output for connection to a power amplifier. This is for those users desiring to set up a *third* stereo channel between the regular two, for the purpose of providing better center-fill between the normal speakers in a stereo system. This "phantom" output must be connected to a third amplifier in order to feed its own speaker. The SPA-55 also contains two AC convenience outlets, and the amplifier is fused.

Quite in contrast to the preamp just discussed, the SPA-55 was simple in construction, and the finished product is an excellent stereo power amplifier suitable

for almost any home application. I found that it had excellent bass definition and no audible ringing in the highs. Frequency response was flat from 20 to 25,000 cps at 25-watt output, where the IM distortion level was just two per cent. At a 30-watt level the amplifier was definitely clipping on either channel with IM readings on the order of five per cent. I think it would be wiser to call this unit a 25-watt amplifier. As such it is excellent.

I encountered no constructional problems, with one exception. The current draw of the SPA-55 is 1.8 amps. As a consequence the recommended 2-amp fuse had a tendency to blow on starting. Changing to a 3-amp fuse cured this condition, while still providing proper fuse protection against overload. As a basic dual-channel stereo amplifier kit, suitable either for the beginner or advanced builder, the Arkay SPA-55 is recommended.

Shakespeare's "AGES OF MAN"

THE GIVING of solo recitations from great books and plays recently came into renewed American favor, first with the Charles Laughton programs of Bible readings and later the evenings of Dickens with Emlyn Williams, etc. This minor Renaissance sprang in turn from the First Drama Quartet and its memorable unstaged reading of the complete *Don Juan in Hell*, and may be credited initially to the producing genius of Paul Gregory. Not much has been done in this line for a couple of years now, and it had not hitherto reached the most universal of our poets, William Shakespeare. So naturally, New York admirers of this type of entertainment, of the Bard of Avon, and of Sir John Gielgud converged on the Forty-Sixth St. Theatre in waves when "Ages of Man" was presented last December and January. Goddard Lieberson of Columbia Records, who recorded *Don Juan* and who could even be caught up in the theatrical excitement of a *Waiting for Godot*, obviously was no man to be left out of this occasion either, and he lost no time in approaching Sir John with a pen

in one hand and a tape recorder in the other, figuratively speaking.

The Shakespeare-Rylands-Gielgud anthology as presented at the Forty-Sixth St. and on tour has been somewhat abridged in its recording to fit snugly into one LP. The tempo is faster without intervening applause, and the remarks prefatory to each excerpt are kept to a minimum. The result is about the most undiluted diet of Shakespearean thought imaginable, of what Max Lerner calls "the torrent of words that have come tumbling through the plays and poems of Shakespeare — familiar and unfamiliar words, liquid words and craggy hard words, twisted words, newly minted words, fantastic words, words so rich in imagery that the mind bursts with trying to contain them."

Is this, then, an example of what is often termed a rather prevalent American habit of taking one's culture in capsule form? Presumably there were those in the audience who have never attended a complete Shakespeare play, and consider that *Ages of Man* makes it "unnecessary" to do so. This is surely as legitimate as the musical habit some have of attending operatic recitals but never a complete opera, and I will not bother to argue either of them one way or the other. I think the majority of the audience consists of knowledgeable opera-lovers in the one case and drama-lovers in the other who simply want to hear a great artist perform some of their favorite passages, of the general context of which they are quite aware.

Conceivably some might even choose this way to begin their acquaintance with the less known plays. If so, they should be warned that they won't find any complete scenes here; the accompanying

Shakespeare's "Ages of Man": *As You Like It* (Act II, Scene 7), *The Merchant of Venice* (V-1), *The Tempest* (III-2), *Romeo and Juliet* (I-4), Sonnets 16, 116, 130, *Measure for Measure* (II-2), *Henry IV, Part I* (I-3), *Richard II* (III-3, IV-1), Sonnets 138, 73, *Henry IV, Part 2* (III-1), *Richard III* (I-4), *Measure for Measure* (III-1), *Julius Caesar* (II-2), *Hamlet* (II-2, III-1, V-2), *King Lear* (V-3), *The Tempest* (IV-1, V-1, Epilogue); Sir John Gielgud. Based on George Rylands' Shakespeare Anthology. Produced for records by Goddard Lieberson. Columbia OL-5390, \$4.98.

synopsis from the record label may be misleading in that respect. Gielgud does not hold conversations with himself, as some recitalists have done rather successfully on a small scale. (Hear Paul Rogers in "Scenes from Shakespeare", Spoken Arts 723, in its informal aspects a close anticipation of the present record.) Even Gielgud's lengthiest excerpt, from *Richard II* (nine minutes), depicting the downfall and deposition of that monarch, is a loosely strung selection of 116 of Richard's best lines from a pair of highly charged scenes filling no less than 543 lines of the complete text. The byplay and counterplay of a drama like this cannot even be suggested by turning it, in effect, into a series of soliloquies. Even the last pair of lines recited by Gielgud, Richard's thrust after picturesquely shattering the mirror in Westminster Hall,

Mark, silent king, the moral of this sport,

How soon my sorrow hath destroyed my face.

...which is given an aspect of finality by ending the first side of the record, achieves no finality in the play; it is topped by Bolingbroke's shrewd retort debunking Richard's theatricalism:

The shadow of your sorrow hath destroyed

The shadow of your face.

...which gives rise in turn to further flights of Richard's fancy, culminating in his magnificent pun on Bolingbroke's "convey him to the Tower", the ultimately unanswerable "conveyors are you all". (This is definitely *not*, as Gielgud claims in his introductory remarks, a scene of "self-recrimination".)

There are, to be sure, examples of the true soliloquy here. Oversight he picks up

Bolingbroke again as King Henry IV, the monarch who inspired Pushkin's *Boris Godunov* in so many respects, in one of the several examples of what a friend recently called "Shakespeare's favorite soliloquy", concerning the sleeplessness of fear- and guilt-ridden kings (Macbeth, Richard III, etc.): "Uneasy lies the head that wears a crown." There is a repeat of Clarence's dream, where in the *Richard III* film Gielgud made such striking microphonic use of the tragic whisper. There is even the inevitable "To be or not to be", the fourth recording of this by Gielgud alone.

The *Hamlet* soliloquies, by the way, afford a striking example of how even a great classic actor like Gielgud may fail to sustain the intensity he imparted to a role when it was fresher to him. The most vital recording of them is that of fifteen years ago (Decca DL-9041 and DL-9504); the weakest is the complete Old Vic production of four years ago (Victor LM-6404). It has been suggested to me that therein lies a difference between a "classic" actor who memorizes and perfects not only the line but also the interpretation thereof, and a "Method" actor who obeys only his mood but constantly renews.

Actually, Gielgud's voice has *per se* such a tragic intensity, alternating with a kind of noble resignation, that a listener is inclined to come upon one of these soliloquies with the feeling that he could not possibly do it better—until he *hears* him do it better. By the same token, however, I don't feel that he is as successful in the comic passages as in the dramatic and tragic ones. Not that Gielgud is less than a very good and intelligent comedian. He can punch a key word like the most expert laugh-trapper on Broad-

Left to right, Sir John Gielgud as King Lear, as Angelo in "Measure for Measure", and as Richard II



way when he wants to. But the small, tense voice just cannot cope with the headlong, hilariously ungovernable rage of Hotspur's "My liege, I did deny no prisoners" (*Henry IV, Part I*), which he delivers with a well-rounded climax like the Q.E.D. to a geometry problem, or the peroration to Figaro's outwitting of Count Almaviva—just what the volatile role of Hotspur doesn't require. Nor can it cope with the incredible bravura, the alternate gusto and lyricism, of Mercutio's Queen Mab fantasy (*Romeo and Juliet*). This speech needs the hearty participation of the assemblage, too, which it gets in fullest measure from

Peter Finch and company in the Old Vic recording (Victor LM-6110). Finch's Mab is the most fun of any I have heard. Gielgud has to break off at one of Mercutio's bawdy jokes, just before Romeo's interruption and reprimand, so misses the natural conclusion of Mercutio's unexpected, haunting reply.

Besides "To be or not to be", passages inspired by death include Claudio's horrendous "Ay, but to die" from *Measure for Measure*, juxtaposed to Julius Caesar's contrasting "Cowards die many times", and a most moving rendition of Lear's depiction of the death of Cordelia. At

(Continued on page 695)

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THE MONTH'S JAZZ

Martin Williams is our chief jazz critic. Joe Goldberg and Larry Gushee are associate jazz critics. The responsibility for this column is sometimes divided, sometimes related, among them.

Benny Golson's New York Scene.

Contemporary C-3552, \$4.98.

Art Blakey and the Jazz Messengers.

Blue Note 4003, \$4.98.

Art Blakey: Big Band. Bethlehem BCP-6027, \$4.98.

▲ **GOLSON**, heretofore known as an able composer-arranger with several widely-played compositions to his credit (*Stablemates*, *Whisper Not*, etc.), leads both small and medium-sized pick-up groups on the Contemporary set, and works both as behind-the-scenes musical director and tenor soloist for the recently active Blakey quintet on the Blue Note set. In the former capacity, he is a bit frustrating, writing unusual meters, chord structures, and chorus lengths to total effects that are somehow almost blandly conservative—a quality which even outstanding featured soloists like Art Farmer and Wynton Kelly do not rise much above. With Blakey, Golson managed to rescue the Messengers from the brink of chaos and mold a group which had, within the outlines of the contemporary New York style, an identity. The record features a really banal, grand-standing *Drum Thunder*, quite unworthy of a drummer of Blakey's stature, but is otherwise interesting and often successful. Young trumpeter Lee Morgan, who has already shown himself one of the most astonishing instrumentalists in any music, reveals on *Blues March* that he is developing the capacity to play a strongly emotional and organized jazz solo as well. And pianist Bobby Timmons has written a blues, *Maanin'*, which uses the neo-gospel funky style very well. On both recordings, Golson's tenor solos quickly abandon the style of Lucky Thompson, whom he used to emulate, for the still unsettled (hence unsettling) manner of John Coltrane. The Blakey "big band" set is that on six tracks, with a quintet featured on two. It is fine to hear the drummer play with a large group but, inevitably with a studio band of this sort, the scores are most effective when easiest and simplest to play—otherwise short rehearsal time, pressure, and an unintegrated ensemble do them in.

Thus, the best track is *Midriff*, a simple, not to say old-fashioned, Basie-styled riff number. On this LP, Coltrane himself appears, and when it was made (December '57), he was apparently surer of what he wanted to do with those chords than he is now.

—M.W.

Benny Carter, Jazz Giant. Contemporary C-3555, \$4.98.

▲ **CARTER** is what the title of this set says he is, and is one of the three great alto saxophonists in the history of jazz. Here he is good on *Blue Lou*, the old *Naughty Sweetie* "Blues", and a real blues, *A Walk-in' Thing*, but unfortunately not up to his own best standards. On the former two titles, tenor saxist Ben Webster is very nearly up to his. A part of the trouble is that despite the presence of drummer Shelly Manne, of the two rhythm sections represented one of them, featuring pianist André Previn, is particularly sluggish.

—M.W.

Coleman Hawkins: The High and Mighty Hawk. Felsted FAJ-7005, \$4.98.

Earl Hines/Cozy Cole: Earl's Backroom/Cozy's Caravan. Felsted FAJ-7002, \$4.98.

▲ **ARE** you aware that a new breed of "moldy fig" is abroad who says that jazz was corrupted, not when it left New Orleans in 1916-17 but when it found its way into Minton's in 1941-2? Among several who have emerged to champion this cause is Britisher Stanley Dance, who has called his kind of jazz "mainstream" (a term with an irony he could hardly have intended) and who was dispatched to the States a while back to supplement recordings by such jazzmen being issued here by Vanguard, Clef-Verve, Prestige, etc. Of the seven albums which he produced, these only not seem the best but also are outstanding releases in themselves. Hawkins, the Phoenix, again reborn in the mid-fifties, produces probably his best LP yet, featuring an outstanding *You're Changed* and beautifully paced solos on the

blues *Bird of Prey* and on *Ooh-wee, Miss G. P.* When he succeeds, Hawkins manages the difficult feat of making things of beauty within the drastic limitations of a style based essentially on arpeggios and on an almost rigid heavy/weak rhythmic pattern—here he succeeds structurally, melodically, rhythmically, emotionally. Hawkins is one of the giants. By contrast, Hines is the kind of improviser whose effectiveness is the result of exceptional rhythmic virtuosity and a gift for melodic invention based on his use of intervals. After a couple of disappointing recent releases, this one confirms at least on two of its three tracks, *Brussels Hustle* and *Backroom at the Villa d'Este*, that he is still an authoritative, still a creative jazzman. Hines' integration of his bass

and treble lines, his sense of pace and structure, and his uncanny ability to make even a fairly ordinary idea sound arresting are exemplary. Hines, too, is one of the giants. Hawkins' fellow musicians (especially trumpeter Buck Clayton, pianist Hank Jones, and bassist Ray Brown) play exceptionally well, but Hines' are competent at best. The reverse of the Hines record features, besides some quite long and rather tasteless drum "specialties" by leader Cole, playing by five other men which is somewhat less than competent. —M.W.

•
Hal McKusick: *Cross Section Saxes.*
Decca DL-9209, \$3.98.

▲THIS is a composer's set, with the work of George Russell, Jimmy Guiffre, Ernie

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Wilkins, and George Handy represented on ten tracks. The quality that the great ones (Henderson, Redmond, Ellington) have variously had is their ability to integrate solo improvisation, pre-arranged sketch, and specific written passages into a whole. Nowadays, the jazz composer (like the concert composer or playwright but unlike their counterpart in ballet) works divorced from the inspiration of specific talents of specific working groups. Both Wilkins and Handy wrote unambitiously, contributing little more than capably voiced lines for a sax section. As Guiffré's talent develops more individuality, it places the jazz soloist neither at the heart of the matter (as in early Basie), a fifty-fifty partner (as in Henderson or early more derivative Guiffré), nor a subtly integrated essence (as in Morton or Ellington), and produces pieces which might better be judged as concert hall miniatures rather than as jazz works. Russell manages to combine sophistication and depth, an awareness of jazz tradition, and an individuality, with a variety of skills. When he fails here he does so apparently in trying to disguise the essential sentimentality of *The End of a Love Affair* with an energy akin to cuteness—an improviser like Louis Armstrong, Coleman Hawkins, or Lester Young would hardly have made such a mistake, nor would an arranger like Benny Carter. On the other hand, his talents come together beautifully on the blues *Stratusphunk* and the nominal leader, altoist McKusick, responds well in solo. On seven of the tracks pianist Bill Evans and drummer Connie Kay perform with a combination of discipline and expressiveness rare in any music, and trumpeter Art Farmer (on six tracks) and drummer Charlie Persip (on three) are close behind.

—M.W.

•
The "Playboy" Jazz All Stars: Volume Two. Playboy Records, \$9.

▲THE *Playboy* Jazz Poll Awards bear roughly the same relationship to the *Down Beat* Critics Awards as the Academy Awards do to the Cannes Film Festival. There are no surprises, the awards seem to be more in the nature of a popularity contest than anything else, and many of the recipients are musicians who are wildly applauded by jazz neophytes, but whose virtues are viewed in more perspective with greater exposure to the music. It remains only to say that this de luxe two-record set features one selection apiece by such people as Louis Armstrong, Dave Brubeck, Lionel Hampton, Stan Getz, "and many others". They are seldom represented by their best work. Apparently, contractual matters counted for more than musical matters in the choices of material.

—J.G.

Ornette Coleman: *Something Else!* Contemporary C-3551, \$4.98.

▲SEVERAL hearings of this highly-touted record serve only to reinforce the initial reaction, which is one of great oppression. It is, as nearly as I can describe it, the feeling that comes from certain recent German composers—that of an extreme inner disorder that you would rather not be made party to. The stridency and fragmentation that seem so much an integral part of John Coltrane's music turn up on Ornette Coleman's alto for their own sake, more as an expression of personality than anything else. Such expression of personality is, of course, one of the aims of the jazz musician. But it must be coupled with musicianship. Cecil Taylor, for instance, has been able to make much more hair-raising material than this into a deeply moving experience.

—J.G.

•
Johnny Ray with the Billy Taylor Trio: *Til Morning.* Columbia CL-1225, \$3.98.

▲RAY is an enormously exciting performer, and the Billy Taylor, in its own quiet, high-polished way, is extremely entertaining. They combine here in an attempt to create an after-hours mood, and unfortunately succeed only in defeating each other's purpose.

—J.G.

(Continued from page 692)

the other end of the scale we have such romantic passages as Lorenzo's "How sweet the moonlight" from *The Merchant of Venice* and Caliban's "The isle is full of noises" from *The Tempest*, and the distraught sexual awakening of Angelo's "What's this, what's this?" from *Measure for Measure*. The *Ages of Man* format itself (Youth, Manhood, and Old Age) is not overstressed, but is aptly framed by the "title piece", Jacques' "All the world's a stage" from *As You Like It*, and by Prospero's farewell passages from *The Tempest* ("Our revels now are ended", etc.), wherein the Bard himself promises to "break my staff" and "drown my book". The filling out of this memorable record with five of the better-known sonnets suggests to me that the ideal follow-up for Gielgud might be one devoted entirely to more of the hundred and fifty-four. These have been barely scratched so far, although they are due for release in their entirety as recited by members of this company.

—J.D.

A strictly sonic survey of stereo jazz

(Why aren't the classical releases this good?)

§MY comments on this music or these performances should be less than worthless to *aficionados* of jazz, about which I know nothing. But it occurred to The Editor that a strictly sonic survey of non-classical stereo might be in order, and this review will be not so much a review, consequently, as a comparative report on the sound quality delivered.

The verdict, I am a bit surprised to say, is that every last one of these discs is marvelously engineered. Everything is close-in, sharp, clean, with fine separation, and with exceptionally quiet surfaces. Why can't stereo classical releases have such quiet surfaces? They certainly do not in general.

To me it seems apparent, on the evidence

of this collection, that the stereodisc has come of age technically. What is extraordinary about this is that I couldn't say as much after hearing hundreds of classical stereodiscs. Jazz recordings, whether or not because the market for them is so much larger, obviously get more consistently careful treatment. I can only hope that the manufacturers will see fit to lavish the same care and precision on those of their releases which, for artistic reasons, really rate such treatment.

If I had to pick the best-sounding discs from this batch—and it would be a tough choice—I think World Pacific has done the most nearly perfect job, with Kapp and Everest very, very close behind. But all are above reproach. —P.C.P.

Dance Along with Larry Clinton and his Orchestra: *Topsy*; *Non Dimenticar*; *Everybody Loves a Lover*; *It's All in the Game*; *Tom Dooley*; *Patricia*; *Kisses Sweeter Than Wine*; *There Goes My Heart*; *Volare*; *Bimbo*; *Tea for Two Cha-Cha*; *The Day the Rains Came*. Kapp Stereo 1124, \$4.98.

Ma! They're Coming Down the Street: *South Rampart Street Parade*; *If I Could Be With You*; *The Original Dixieland One Step*; *Someday Sweetheart*; *Tiger Rag*; *I Ain't Got Nobody*; *That's A Plenty*; *Alabama Jubilee*; *Panama*; *The River Boat Five*. Mercury Stereo SR-60034, \$5.95.

Pee Wee Russell Plays Pee Wee: *Muskegie Blues*; *Pee Wee's Song*; *Exactly Like You*; *I'd Climb the Highest Mountain*; *Over the Rainbow*; *I Would Do Anything for You*; *I'm in the Market for You*; *The Lady's in Love*. Stere-O-Craft RTN-105, \$5.98.

Peter Gunn: Music from the TV program of that name played by Shelly Manne and His Men. Stereo Records S-7025, \$5.95.

Something for Both Ears: *Georgia On My Mind*; *Vamp's Blues*; *Hooray for Love*; *Sunday*; *The Champ*; *Caravan*; *Bali Hai*; *Round About Midnight*; *Revelation*; *Ornithology*; Various jazz groups from the World Pacific roster. World Pacific Stereo HFS-2, \$2.98.

Swing Fever: *Swing Fever*; *Avalon*; *The Song Is You*; *Beautiful Friendship*; *Surrey with the Fringe on Top*; *But Not*

For Me; *The Last Dance*; *Bye Bye Blues*; *Jolly Roger*; *I'll Take Romance*; *Walkin' Home*; *En Garde*; *Si Zentner and his orchestra*. Bel Canto Stereo SR-1014, \$5.95.

They Made it Twice as Nice as Paradise and They Called it Dixieland: *Louisville Lou*; *I'm Gonna Stomp Mr. Henry Lee*; *China Boy*; *I'm Coming Virginia*; *Runnin' Wild*; *That's A Plenty*; *Lazy River*; *Who's Sorry Now*; *You Can Depend On Me*; *Three Little Words*; *Song of the Wanderer*; *Matty Matlock and the Paducah Patrol*. Warner Brothers Stereo BS-1262, \$5.98.

Jazz at Stereoville: *I'm Beginning to See the Light*; *Do Nothing Till You Hear from Me*; *Alphonse and Gaston*; *I Got a Right to Sing the Blues*; *Walkin' My Baby Back Home*; *When Your Lover Has Gone*; *I Knew You When*; *Cootie Williams* (trumpet); *Rex Stewart* (cornet); *Coleman Hawkins* and *Bud Freeman* (tenor saxes); *Lawrence Brown* and *J. C. Higginbotham* (trombones); *Hank Jones* (piano); *Billy Bauer* (guitar); *Milt Hinton* (bass); *Gus Johnson* (drums). Urania Stereo USD-2004, \$4.98.

Jo Jones Trio: *Sweet Georgia Brown*; *My Blue Heaven*; *Jive at Five*; *Greensleeves*; *When Your Lover Has Gone*; *Philadelphia Bound*; *Close Your Eyes*; *I Got Rhythm (Parts I and II)*; *Embraceable You*; *Bebop Irishman*; *Little Susie*; *Jo Jones Trio*. Everest Stereo SDBR-1023, \$5.98.

Folk Music

By HENRIETTA YURCHENCO

Brazil; Clara Petraglia, accompanying herself on the guitar. Westminster WF-12024, \$4.98.

▲SENHORITA Petraglia, a respected authority on Brazilian folk songs, sings on this album to her own guitar accompaniments, composed for the most part tastefully and unassumingly.

Many of the songs are recent tunes based on folk forms whose origins are either Portuguese or Negro, or mixtures of the two. The *Modinha*, a song form resembling nineteenth-century European drawing-room types, enjoys national popularity. The *Coco, Batuque*, and the *Lundu* are dances of Negro origin which are performed in polite society as well. The *Lundu* was the first Negro dance accepted by middle-class society in Brazil.

Clara Petraglia's singing is polite and airy, lacking the brash charm of the late Carmen Miranda or the excitement of the excellent Elsie Houston. However, the Latin-American tunes are captivating.

•
Western Wind, and other English Folk Songs and Ballads; Alfred Deller (counter-tenor); Desmond Dupré (lute and guitar); John Sothcott (recorder). Vanguard VRS-1031, \$4.98.

▲DELLER, known for his performances of early English art song, distinguishes himself here as an interpreter of folk material. He approaches each item in a scholarly and thoughtful way, always recognizing inherent essential qualities. He brings an open, innocent quality to songs of country origin like *Foggy, Foggy Dew* and *The Frog Went A-Courting*. *Turtle Dove*, with its suggestion of the art song, he sings as he would Purcell, with the special shadings and refinement for which he is known.

The ballads, like *Pretty Polly Oliver*, Deller performs like a true ballad singer, neither dressing them up nor emphasizing the dramatic sections, nor employing vocal tricks for special effects. He leaves the songs alone—and lo, the words tell their own story. Lapses from this traditional manner of ballad singing are few, and thankfully far between, in this recording.

Admirable are the lithe grace of *Miller of the Dee*, the infectious rhythm of that old favorite, *Cockles and Mussels*, the breadth

and sweep of *Lowlands*, a capstan chantey based on an early Scottish ballad. There are many more—the selection is stunning—including a few American songs.

The accompaniments on lute and guitar, and a few of the recorder obbligatos, are faultless, although it is difficult to justify the bit part played by the recorder in *Drink To Me Only*.

Deller should record Elizabethan songs in this vigorous style.

•
Children's Stories in Spanish; Capitol T-102000, \$3.98.

▲CERTAINLY this would be a fine addition to any child's collection if only it were in English. Unfortunately, the text is entirely in Spanish, and there are no translations. Made in Mexico by professional actors and singers who dramatized the texts by a judicious use of dialogue and sound effects, the stories use music only to supply clarity and emphasis.

The yarns are tailor-made for the playpen crowd. There is Mimi, the elephant, who learned to dance and made a terrific hit at her 15th birthday party—just right for five-year-olds. A bit of poetic fantasy is found in the saga of the white teddy bear who froze into crystal. Another concerns the curious giraffe from Madrid whose inordinate curiosity led him, naturally, into trouble.

Javier Ruiz Rueda and Carlos Chacon, Jr., supplied the score.

•
Songs and Dances of Spain: Vol. 7—Eastern Spain and Valencia; WF-12019. Vol. 8—Galicia; WF-12020. Vol. 9—Asturias and Santander; WF-12021. Vol. 10—Castile; WF-12022. Westminster, \$4.98 each.

▲WESTMINSTER is to be commended for releasing so generous a portion of Alan Lomax' field recordings from various regions of Spain. Lomax has done a professional job, using good equipment to good advantage. He handles the microphone with the skill of a director intent on presenting the songs dramatically in their proper setting.

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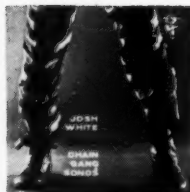
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Lomax has included also a number of children's game songs kept ever popular by Spain's youngsters.

The songs have preserved the history of Spain—the many invasions and occupations both East and West throughout the ages. The most primitive music comes from one of the Balearic Islands, Ibiza, dating back to pre-Christian invasions from the Eastern Mediterranean. Examples of these are found in Vol. 7.

Spain, like a number of Mediterranean countries, retains Eastern culture traits. In music this influence is clearly seen in the type of melodies and rhythms, and also in the voice production. Felt more strongly in southern Spain, where Moorish rule lasted seven centuries, it nevertheless spilled over to neighboring provinces in the North where the Moors had relatively little sustained power. Good songs of the Eastern type are included in the collection from Asturias in Vol. 9 and Castile in Vol. 10.

When these finely spun-out melodies are sung without accompaniment, or with the expert guitar playing of the south, the result is an exciting musical experience. When they are performed with a chordal

accompaniment, though, as is heard in Vol. 7, the combination can be disastrous. Imagine big black boots with a brocaded silk dress!

Most of the material shows strong European roots. The *Sardanas* of Catalonia, the Provençal-like songs from Aragon, and survivals of seventeenth-century church music of Valencia included in Vol. 7, the *Danza Prima* from Asturias in Vol. 9, the *Jotas* and *Seguidillas* from Castile in Vol. 10, and the Galician songs in Vol. 8 evoke this part of Spanish history.

For the student of ethnic music, these recordings are a fine source of information on the regional distribution of folk music forms, instrumental and vocal characteristics, and styles of singing according to region and sophistication. The singing ranges from unadorned country performance to trained folk choruses and professional folk singers. All four discs contain a rich variety.

The series should help dispel a number of widely held but erroneous ideas about Spanish music. Unison singing, not two-part singing, is the rural style. Percussion, not guitars, are used to accompany singing. In the small villages tambourines,

Requests; With Young People in Mind; Richard Dyer-Bennet. Dyer-Bennet Records 5, 6, \$4.98 each.

A Guest Review

By HERBERT HAUFRECHT

ONE CAN safely say that Richard Dyer-Bennet has a beautiful tenor voice, excellent diction, and a commanding technique on the guitar. Many rewarding moments can be spent listening to these two records. "Requests" naturally contains many old favorites associated with this artist. Side A groups songs from the Old World: *Greensleeves*, *The Golden Vanity*, *Lord Rendal*, *Westryn wynde*, and *Barbara Allen*. Songs of this type are a blend of the classic air and the ballad of the folk tradition. Dyer-Bennet has a close affinity to both. His singing here has a well-suited purity of style. And with one exception (*Lord Rendal*), in which the augmented chord seems to be an anachronism, the guitar accompaniments are evocative of the music of the early English lutenists. I find Side B, made up of songs from the New World, less satisfactory. For example, I feel that Dyer-Bennet's voice is not the proper instrument for *John Henry*. I miss the roughness and body in the voice, and the diction is just too clean. On the adjacent band, however, is a wonderful performance of *The Quaker Lover*, with its male and female dialogue projected through fine characterization. "With Young People in Mind" is more

satisfying. When Dyer-Bennet sings these folk songs "straight", he is a superior artist. Understatement and a casual delivery in most cases are natural to the folk style, and are sufficient to bring out the inherent drama or humor of the songs. Such is the way in which he delivers *Come all ye*, an Irish jig tune with a bit of whistling that gives it added flavor; or *The Piper of Dundee*, with a Scottish "burr" in his accent. Others that have this spirit are *Frog Went A-Courting*, *Bow Down*, *The Tailor and the Mouse*, *I Went out One Morning in May*, and *Buckeye Jim*. These, despite the varied types and treatments, have a consistent style. On occasion, however, Dyer-Bennet deviates from this path and indulges in an overabundance of sentiment or lyricism. For example, in *Aunt Rhody* he switches to the parallel minor, a device quite foreign to the traditional ballad. His program notes on the record jacket credit this idea to Burl Ives. Pretty though these "sad" verses sound, the minor seems arbitrary and I believe that it was ill-advised. *John Peel* is performed too lyrically and too slowly for the character of the song.

Despite these few reservations, the two records have a generally high quality of performance and engineering.

A former student of Roger Sessions, Quincy Porter, and Rubin Goldmark, the American composer Herbert Haufrecht (b. 1909) is also a recognized specialist in the folk music of North America.

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castanets, *ximbomba* (Moorish friction drum), *almire* (mortar and pestle)—and, most important, hand-clapping—are the common accompaniment instruments.

For dancing, a reed pipe and drum, bagpipes, and combinations of stringed instruments are used. In the cities larger orchestras are the general rule.

Inevitably, perhaps, pedestrian music mars this collection. The short-term collector, anxious to record as much as possible in the shortest time, doesn't always get the best. People forget the songs, or remember them in a fragmentary way—or worse yet, get panicky in front of the cold stare of the microphone. Weeks later—the equipment far off—all is recalled by the singers.

The immense bibliography of Spanish folk music attests the luxuriance of its variety. Spanish scholars and musicians have devoted themselves since the end of the last century to a systematic study and collection in many regions. It is not to be gathered in a single harvest.

The notes are adequate, and there are useful translations from the various dialects.

Music and Song of Italy: Recorded in the field by Alan Lomax and Diego Carpitella. Tradition TLP-1030, \$4.98.


▲ UNTIL recent years folk music was relatively an unpopular subject for serious musicological research in Italy. A collection existed in the Archives of the *Accademia di Santa Cecilia* in Rome, but it was a small one. Odd that folk music had so little status in this country which was to witness the birth of so much Western art music.

A number of years ago a systematic study was made by the intrepid Lomax with the help of a leading Italian musicologist, Diego Carpitella. Packing guitars and sound equipment in their truck, they started out on a trip which lasted some nine months, visiting all the important regions of the country.

The result is a collection of music affirming Italy's long and complicated history. Except for such national forms as the *tarantella* and *stornelli*, each region preserves its local characteristics, each the result of its own ethnic and historical peculiarities.

The record features primitive styles of performance in the sea chanteys of the Sicilian tuna fleet, the *Ballo Tondo* (side B, Band 8) from Sardinia, and the *Tarantella di Pagani* of Sicily reminiscent of Negro polyphonic singing of Africa.

The *Sulfatata*, a Sicilian song with jew's harp accompaniment (a Moorish contribution), is one of the examples of the Near Eastern style—expressive and ecstatic. From Lucania, in the south, a fine



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love song shows strong Spanish influence. The Kingdom of Naples, after all, was under Spanish domination for centuries.

Besides these influences from the Negroes, the Moors, and from Spain, there is the stamp of those ethnic groups which came originally from the Balkans—Albanians during Turkish domination, the Greeks in Byzantine times. The *Alla Campagnola* on Side A is a particularly striking illustration of Byzantine liturgical singing, preserved by the Balkan people of Italy as a folk form.

From Genoa comes an interesting example of polyphonic singing by a male chorus. A Renaissance tradition is perpetuated here. Each chorus has a *donna*, a man trained in falsetto singing in the manner of the old Italian *castrato*, while the baritone imitates guitar.

The brass band, typical of Piedmont, whose marching songs of the nineteenth-century unification movement are popular all over Italy, are represented too.

The inevitable folk music "revival" will be found in this grouping. A few lively songs from Sicily and the Abruzzi are examples.

Though no treasure-house of melodic gems, the recording has real merit as a survey of regional styles and musical forms. The notes are excellent, the sound above average.

•
Ravi Shankar—India's Master Musician; accompanied by Chatur Lal (tabla) and N. C. Mullick (tamboura). World Pacific WP-1248, \$4.98.

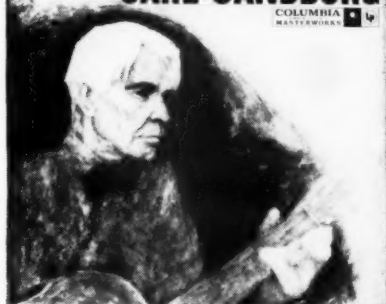
▲THE great sitar player brings not only his phenomenal technique but also his enormous gifts as an improviser—a lost art in the West—to the material on this release. The emotional quality of his playing is apparent even to the uninitiated ear.

Indian music has melody and rhythm but no harmony in the Western sense. Differing from our system of 12 equal semitones, it divides the octave into 22 unequal tones. With this palette of tiny pitch gradations the Indian musician is able to paint an infinite number of moods and shades of feeling, marvels of subtlety and refinement.

Yet, Indian music is much more than a delicate cobweb of sound to express sensibility and the contemplative life. Using the *raga*, a melody pattern, and the *tala*, a rhythmic scheme, as the basis for his improvisations, the performer builds to enthralling dramatic climaxes. Hundreds of *ragas* and *talas* and their combinations are at his disposal. The art of ornamentation is learned early.

The sitar, a plucked stringed instrument with six main strings and 19 sympathetic ones, is accompanied by another stringed

SANDBURG SINGS FLAT ROCK BALLADS CARL SANDBURG



Someone once asked Carl Sandburg what he wanted out of life. He mentioned being out of jail, eating "regular", getting what he wrote printed and "a little love at home". "And then, maybe the fifth thing I need," he said, "it seems like every day when I'm at all in health, I got to sing." Here's a collection of the songs Mr. Sandburg's "got" to sing—American songs which have come down through the generations.

FLAT ROCK BALLADS—Sung and played by Carl Sandburg ML 5335

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instrument, the tamboura, used here as a drone. The third instrument, the tabla, is a pair of drums of various qualities which set the rhythmic pattern and provide a virtuosic counterpoint to the sitar.

Shankar starts alone, announces the *raga* slowly following with simple variations. The principal notes of the *raga* are played by the tamboura as a drone accompaniment. Next comes a metrical section followed by the entrance of the tabla. From this point to the end there are a number of fixed compositions with both instruments improvising until the final brilliant denouement. Shankar employs the basic styles of both North and South India. Side A contains a *raga* from the north depicting love and longing, and Side B a spring *raga* and a composition in southern style.

Notes and recorded sound are excellent.

Unlikely Corners

WHY NOT LOOK below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners. . .

—Ralph Vaughan Williams

THE ALBUM entitled **Broadway Compleat** (Warner Bros. ⓈStereo 1253) is not, but it does offer a well done group of instrumental medleys from "My Fair Lady", "Oklahoma", "Can Can", and "South Pacific"—over thirty songs in all—presented in the lush stylings of Warren Barker and his orchestra. With a twelve-inch side devoted to each medley only the more familiar highlights of each show can be included. The full scores of all the shows are, of course, still available as sung by the original casts. The present release is recommended, however, if you are looking for some tasteful background music.

Tastefully backed also, and with a more adventurous program, not to mention his relaxed and delightful way with a song, **Maurice Chevalier Sings Broadway** (M-G-M E-3738) runs the gamut from Cohan's *Give My Regards to Broadway* to Loewe and Lerner's *I've Grown Accustomed to Her Face*. Most of the dozen songs derive from recent musicals: "Can Can", "Silk Stockings", "South Pacific", "Happy Hunting", "Brigadoon", and a bonus from "The French Doll"—the Gershwin-DeSylva *Do It Again*. The seventy-year-old Frenchman sings with more real zest and a great deal more musical quality than a whole raft of younger singers.

While we are still on Broadway, though I don't believe the show itself is, **Whoop-Up** (M-G-M E-3745) has been recorded by its original cast, and it should be noted that, though they work hard, their material is not really up to their talents. The songs—music by Moose (*sic*) Charlap, lyrics by Norman Gimbel—are creditable to some degree, but not distinguished. Although there are some good numbers, all the material is pretty much on the same level (quasi-clever lyrics, conventional tunes). Well, both Charlap and Gimbel are young and we may expect to hear from

both of them again, to greater advantage.

Neither here nor there, but in its uneven way highly entertaining, is **The Garbage Collector in Beverly Hills** (Warner Bros. ⓈStereo 1254) "and other work songs for the odd job holder". This satirical collection, the work of Irving Taylor, is a take-off not only on the occupations themselves but also on several styles of singing and genres of songs. *Honest John Henry* contains penetrating comments upon the used car racket; at the same time its presentation is a devastating commentary on the often precious style of the professional "folk" singer. The album's title song is a study of the mores of Beverly Hills; some of the other occupations investigated are the *Hawaiian Worm Raiser*, a *Cab Driver in Venice*, a *Prison Interior Decorator*, a *Rock-and-Roll Vocal Coach*, and so on. As might be expected with this kind of attempt, some of the arrows fall short of the bull's eye; some of the points are too obvious. But on the whole this is a most trenchant look (and listen) at our popular music and customs. The singing is excellent; the vocalists are new to me: Marvin Inabnett, Bill Kennedy, Key Howard, Terry Vance. The orchestral accompaniment is also on a high level. Direction is credited to Billy Liebert and Carl Brandt.

Harry Warren has for many years now been supplying songs for film musicals. In an album entitled **At Separate Tables** (Jubilee 1092) Lu Ann Simms presents a program of Harry Warren songs from a number of movies of the thirties, forties and fifties. The songs are generally simply but excellently constructed, and a good number of them have enjoyed a long public life. Among these are such evergreens as *I Only Have Eyes for You* (from "Dames"—1934, lyric by Al Dubin), *You're Getting to Be a Habit with Me* ("Forty Second Street", 1933, lyric by

Dubin), and *I've Got to Sing a Torch Song* ("Gold Diggers of 1933", lyric by Dubin). Other songs of more recent vintage are *There Will Never Be Another You* (lyric by Mack Gordon), *The More I See You* (lyric by Gordon), *My Dream Is Yours* (lyric by Ralph Blane), *No Love, No Nothin'* (lyric by Leo Robin)—a full dozen in all. Some of Warren's better songs are not included, such as *September in the Rain*, *This Heart of Mine*, *Shoes with Wings On*, *You'd Be Hard to Replace* (these last two with lyrics by Ira Gershwin), so there is room for another album. Miss Simms does full justice to the songs, singing them with understanding and a variety of approach; the fine arrangements by Dave Terry are a great help.

The personality of the late Fats Waller, rather than his gifts as a composer, dominates an excellent album called **Dinah Washington Sings Fats Waller** (Mercury 80011). Many of the songs were composed by Waller, among them *Keepin' Out of Mischief*, *Honeysuckle Rose*, *Black and Blue*, etc., and several were associated with him: *Someone's Rocking my Dreamboat*, *Everybody Loves my Baby*, *Squeeze Me*. Miss Washington sings with wonderful feeling and style and, with the fine jazz backing, makes this album a worthy tribute to the giant talents of a remarkable and perhaps not fully appreciated musical figure.

The quite charming score to the Jerry Lewis (his charm completely eludes me) movie **The Geisha Boy** (Jubilee 1096), written by Walter Scharf, is a pleasant meeting of East and West, of which the twain shall never. The juxtaposition of Hollywood type background music with "Japanese" effects is stunningly played by Muir Mathieson and the orchestra. But I don't know what musical cause is furthered by the release of this album.

The Remarkable Henri Salvador (Kapp 1122) is a popular French artist with a flair for energetic personality projection. His style comes through very well on this record of special and frequently delightful material, a lot of it written by M. Salvador. A knowledge of French is required, though his performance of the once ubiquitous *Colonel Bogey March* would be funny in any language.

A reasonably funny take-off on a Broadway musical is carried off in **Clara** (Commentary CNT-02), which stars Betty Garrett as "Clara, girl butcher", with comic Jimmie Komack as her *vis-à-vis*. This pseudo-musical comedy filled with contemporary psychological references—including a character called "Mother" who is actually Clara's brother—is funny as long as you are in the mood to be amused, then you may feel that here again is the sophomoric try, with its obvious,

albeit sophisticated humor which grows heavy when it's supposed to be light. It is still worth an investigation and, if nothing else, reminds us that someone might do well to employ the talents of Betty Garrett on Broadway.

Two albums devoted to potpourris of Broadway songs are at hand. **Broadway in Rhythm** (Columbia CL-1252) features Ray Coniff, his orchestra, chorus, and something called the "Coniff shuffle rhythm". Thus treated, the mixture as before (from "Oklahoma!", "The King and I", "My Fair Lady", and "South Pacific") becomes infectiously danceable.

The other album, presented by the Merrill Staton Choir, is **Broadway Chorus Call** (Epic LN-3546). The arrangements are by Jimmy Leyden. This presents a rather better selection than the previous album, although it hardly wanders afield for material. There is nothing included that isn't available somewhere else—*Seventy-six Trombones*, *Hernando's Hideaway*, *A Hundred Million Miracles*, *June Is Bustin' Out All Over*, and so on. The songs are very well done, however.

Broadway material dominates the selections in a new Polly Bergen album, **All Alone** (Columbia CL-1300), among them Rodgers and Hart's *Glad to Be Unhappy* and *Spring Is Here*, Schwartz and Dietz' *By Myself*, a song from Miss Bergen's current (at this writing) Broadway vehicle, "First Impressions", *Not Like Me* (Goldman-Paxton-Weiss), and other fare dedicated to the idea of the album's title song. Miss Bergen sings with her usual warmth of tone, and she is given excellent backing by an orchestra conducted by Luther Henderson, though the unrelieved torchy mood of the album may not set too well for steady listening. And Miss Bergen's little vocal tricks are at times disturbing.

Pat Suzuki's Broadway '59 (RCA Victor LPM-1965) is a compilation of songs from recent musicals: "Flower Drum Song", "Redhead", "West Side Story", "My Fair Lady", "Bells Are Ringing", "First Impressions", and "The Music Man". Miss Suzuki sings all the songs with her by now usual and always remarkable range of expression and control. This is a rather nicely put together anthology for those who might want to have some of the better songs from certain shows in their collections without bothering to own the entire original cast album. And they are well sung, too.

In **Sleep Warm** (© Capitol Stereo ST-1150) Dean Martin warbles his way casually and pleasantly through a cozy collection. In this enterprise he is joined at the baton by Frank Sinatra, who conducts some very tasteful arrangements by Pete

King. The songs range from *Cuddle Up a Little Closer* through the Mercer-Arlen *Hit the Road to Dreamland* and other such good songs as *All I Do Is Dream of You*, *Let's Put out the Lights*, and the title song, which is quite good, too; for good measure we are also treated to Brahms' *Lullaby*.

Though I was impressed with Martin's singing, I was even more taken with the singing—and the songs—of David Allen in his album *I Only Have Eyes For You* (© Warner Brothers Stereo 1268), which contains such as Porter's *Get Out of Town*, Berlin's *You're Laughing at Me*, Martin and Blane's *Ev'ry Time*, and Rodgers and Hart's *Soon*. These are rendered in a fine romantic baritone, and further enhanced by the excellent arrangements by David Terry.

Some highly imaginative arrangements by Nelson Riddle make for compelling listening to *Swingin' Pretty* (© Capitol Stereo ST-1145), a showcase for the wonderful Keely Smith. Though I cotton, as they say where I come from, to her vocal talents, I don't always warm up to her handling of them. For example, in the present album, she alters the melody (sacrilege!) of *The Man I Love*—no doubt in keeping with the spirit of the album's title. But not for me, to invoke a Gershwinism. Still, Miss Keely sings (or is it swings?) so prettily that I am forced to forgive her this time. Among the other songs included in the album are the Gershwin's *Someone to Watch Over Me*, Porter's *What Is This Thing Called Love*, Hoagy Carmichael's *The Nearness of You*, and Ted Koehler and Harold Arlen's *Stormy Weather*.

Stridency, pure and simple, as well as fully intended, is in order in *Betty Hutton at the Saints and Sinners Ball* (© Warner Brothers Stereo 1267), an album that is entertaining and at times rather touching. Miss Hutton, who projects with spirit and gusto, is given an accompaniment of a decided rock 'n' roll flavor, with the blues thrown in for good measure. Among the blues are *How Long Blues* and *Basin Street Blues*; more rousing numbers include *He's Got the Whole World in His Hand* and *When the Saints Come Marching In*. A most unusual album, and an effective one.

Another kind of lady, "the most magical name in the theater", according to the rather fulsome liner notes, dominates the album devoted to a reprise recording of music from Rodgers and Hammerstein's TV musical "*Cinderella*" coupled with "*Three To Make Music*" (RCA Victor LPM-2012), a group of children's songs composed by Mr. Rodgers' daughters. The lady is Mary Martin. Actually, the album seems to be designed for children, for Miss Martin contrives to tell the story of Cin-

derella besides singing the songs. The former I, for one, found pretty cloying, for Miss Martin, most magical name or not, is not the most unaffected performer around. Her singing is mannered, also, invested with the *grande dame* self-appraisal which I find disturbing (others don't, so I suppose Miss Martin will manage to get along without my support). But I think the "*Cinderella*" songs are better sung in the Columbia original cast album. However, Miss Martin's recording does serve to remind us that the songs are rather pretty and undeservedly neglected. "*Three to Make Music*", by May Rodgers and Linda Rodgers Melnick, is in the genre of children's music appreciation. It was originally written for the Little Orchestra Society, which, incidentally, accompanies Miss Martin in this album. It is a charmingly unpretentious collection of songs.

The score of *Around The World In Eighty Days* (Everest LPBR-4001), music by Victor Young, has been refurbished with lyrics by Harold Adamson and stunningly recorded by Everest Records. This is substantially the original score, now decked out with a dramatic line which tells the story. I do not know what musical service this accomplishes, there being no shortage of *Around The World* albums. It was an enchanting film, and the score by Young is excellent, but it is being beaten into the ground. Well, maybe Everest will make money enough on this one to amortize its superb serious releases. How nice if this label would lend its impeccable recording techniques to the recording of some of the fine old show scores. Mike Todd, R.I.P.

There is an album titled *The Emerald Ball* (Golden Crest CR-3047) which contains some forty songs for dancing, conveniently broken up into such categories as "College Medley", "Irish Medley", "Waltzes". As played by the Francis Walther orchestra, these selections are eminently suitable for dancing; the rhythms are most precise. I cannot honestly say that I would spend my time listening to music presented this way. The proceeds from the sale of the album go to charity; it is therefore highly recommended.

The flood is beginning (actually it has already begun): with Goldwyn's "*Porgy and Bess*" due in June, the albums are beginning to roll off the presses like hula hoops (whatever became of them?). Mercury has released a tasteful "selections" album (MG-20394)—though I can't say the same for the cover—played by the English band of Eric Steele, who recorded it in France. One side is devoted to five songs from "*Porgy and Bess*", the other to "*Show Boat*". That is all. —E.J.

Made in Guatemala

A Guest Review By VIDA CHENOWETH

ALTHOUGH popular dance music predominates, at least one selection on this deliciously listenable disc (*Xocomil*) is entirely characteristic of the Guatemalan folk style known as the *son* which is, in turn, supposed to be the only one really indigenous to that fascinating country.

The sheer magnitude of sound will not surprise anyone who knows that in Guatemala "a marimba" refers not to a single, ordinary instrument but rather to an ensemble comprising a large marimba (with four players), a smaller one (with three players), a string bass, and (lately) drums.

Throughout this recording, the listener will be aware of a "buzzing" sound. This is not extraneous. It is a feature of the marimba (orchestra). The effect is achieved by stretching a membrane across an opening made at the base of each marimba resonator. Our ears may rebel at first hearing, but this is the sound that Guatemalans want, and it lends authenticity to Capitol's program (which consists of the following in addition to *Xocomil*: *Sonia Elizabeth*, *Un Misterio*, *La Calle del Sol*, *Flor de Mayo*, *Olga*, *Tato Pano*, *Panajachel*, *Isabel*, *Ishtia Quezalteca*, *Nuestras Alas Sobre*, and *El Mundo*).

It is a pity, I think, that cymbals and drums are now added to marimba groups in

Guatemalan Marimbas! Maderas De Mi Tierra Orchestra of Guatemala City; Higinio Ovalle Bethancourt, Director. Capitol T-10170, \$3.98.

imitation of North American dance bands. It seems to me that they obstruct the mellow wood-sound of the instrument, and also they are out of character with the distinctive colors and rhythms of Guatemalan music. The marimba "orchestra" has a percussion base of its own and does not need such "support".

Which reminds me to inquire: Why is there no recording in our catalogues of the exciting Indian gourd-marimba? This is a single instrument, with three players, which punctuates strongly without supplementary percussion. If any label is interested, the best example of Indian marimba I have ever encountered is to be found in San Jorge, Guatemala.

The jacket blurb here is deceptive in stating that the marimba was "invented, perfected and introduced" in Guatemala. Marimba-makers there were the first to apply the chromatic scale to the instrument, true, but notwithstanding their improvements the acoustical perfection of the marimba may be traced to Chicago, not to Central America.

This album was designed for dancing pleasure, by the way, and not for the edification of *aficionados*. So I will merely add that *only* those who dance will appreciate the rhythms of *Xocomil* and *Isabel* in particular. The quality of the recording (one of the notable "Capitol of the World" series) is excellent.

Our guest reviewer is acknowledged to be the outstanding marimba virtuoso of the day. A native of Enid, Oklahoma, she has concertized with great success throughout the Americas. Her programs include concerti by Milhaud, Creston, and Robert Kurka.



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HAYDN RECORDS WANTED: Trying to complete Haydn collection on LP. Need Vox PL-7412 (*Stabat Mater*), PL-7020 (*Organ Mass*), etc., including many Haydn Society records (1000, 2000, 3000 series). Write to William Sherwood, 12207 Culver Blvd., Los Angeles 66, Calif.

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I NEED the following issues: Oct., Nov., Dec., 1940; Feb., 1941; Feb., 1945. Walter Toscanini, c/o The Editor.

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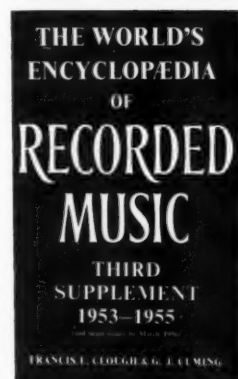
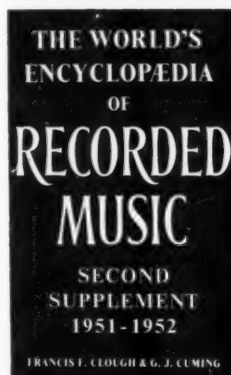
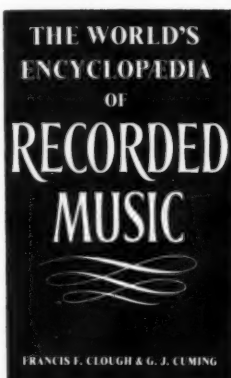
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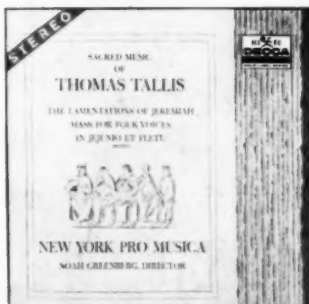
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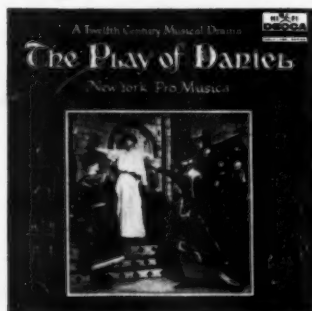
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